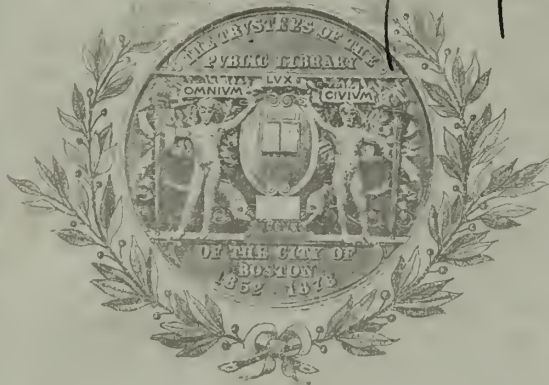
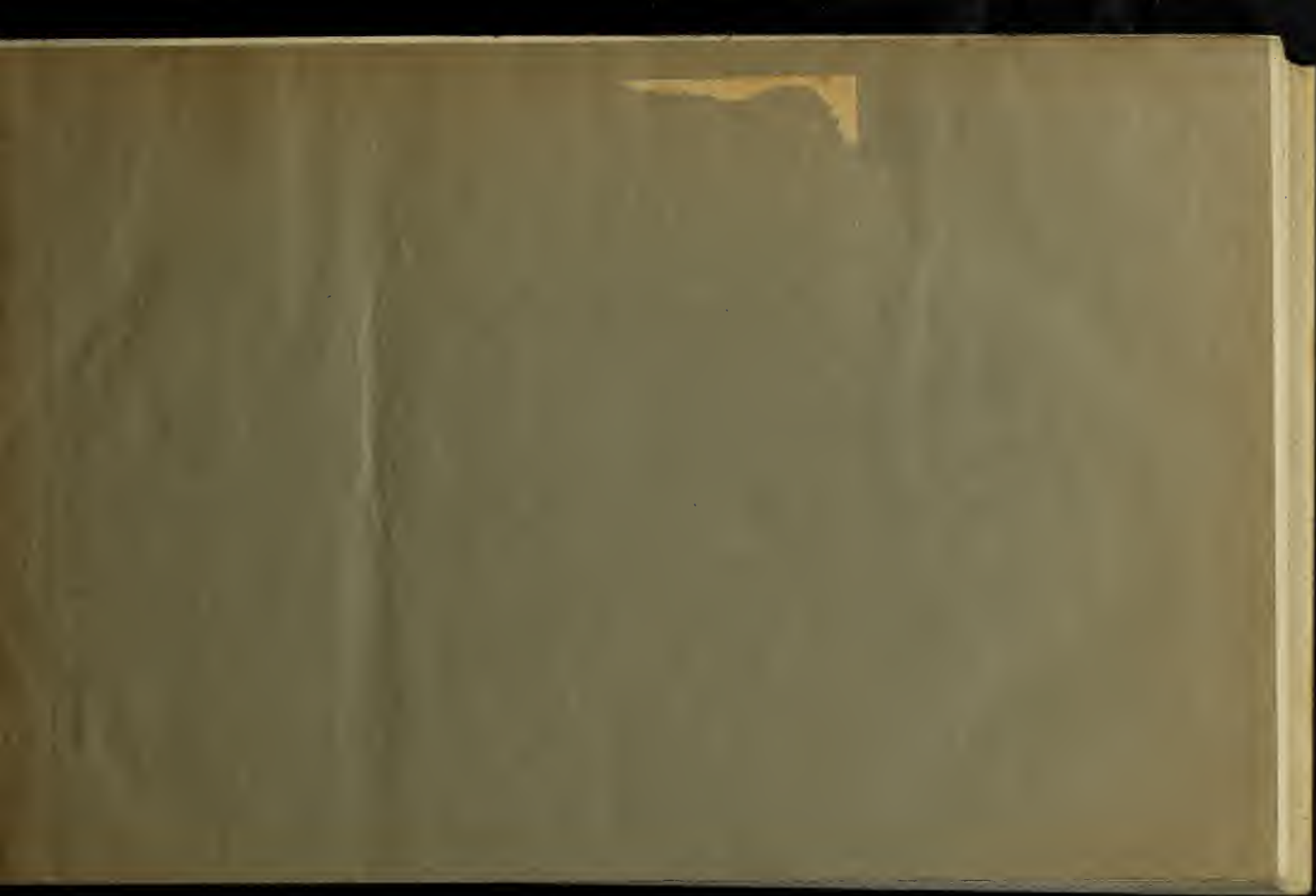
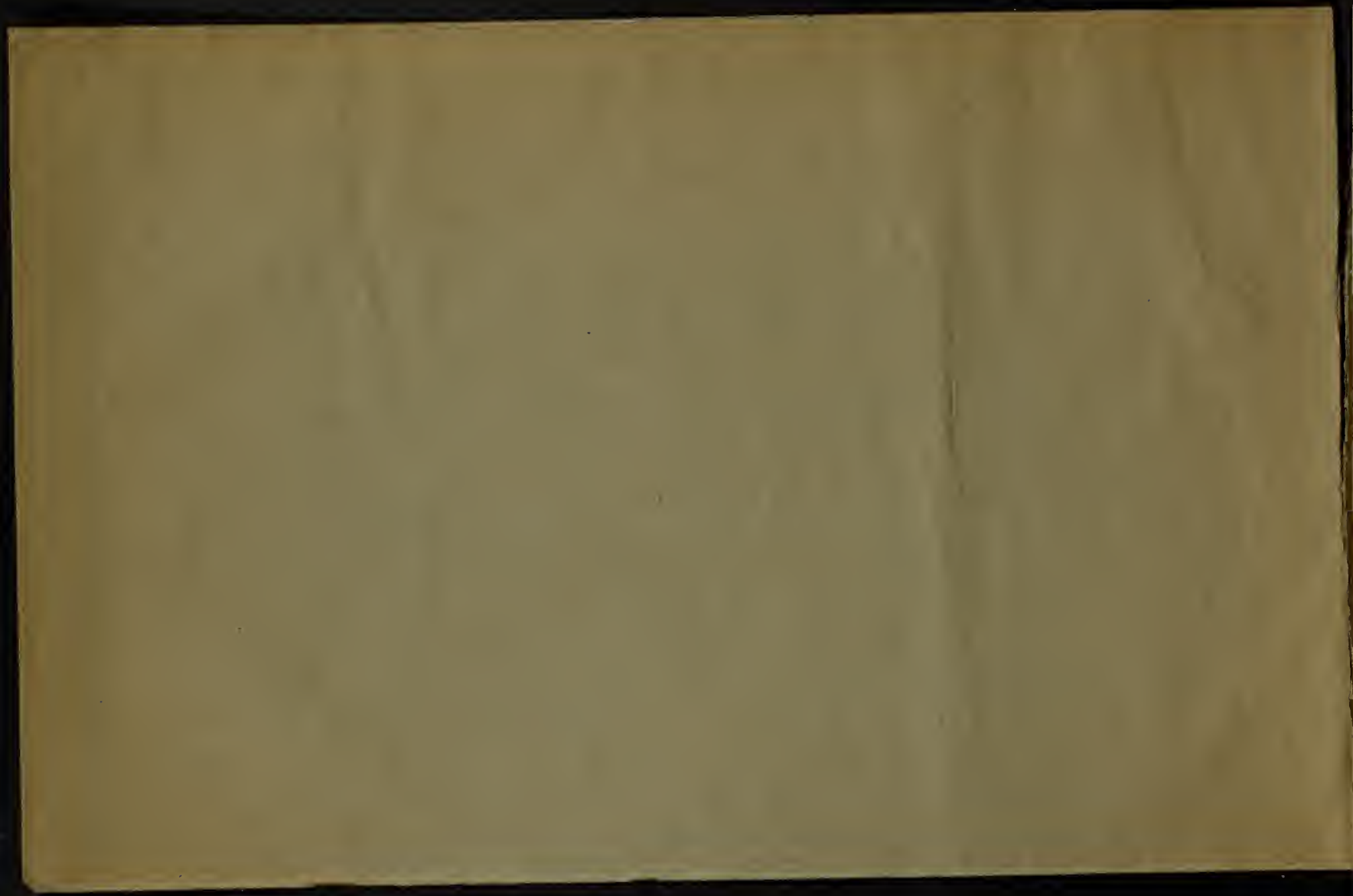


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THE
AMERICAN HARP:

BEING

A COLLECTION OF NEW AND ORIGINAL
CHURCH MUSIC.

Arranged and Composed by
CHARLES ZEUNER.

BOSTON:

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EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Accelerando, constantly accelerating in speed.

Adagio, slow.—(*ma*, but; *non*, not; *troppo*, too much; *Molto*, much or very.

A Due, Duetto, is a composition in two parts, or for two voices.

A Tre, Terzetto or Trio, in three parts.

A Quatre or Quartetto, in four parts.

Ad Lib. Ad Libitum, without strict observation of time, or at pleasure.

Affettuoso, affectionately.—*Con Affetto*, with affection, or tender expression.

Alla breve, or Alla Capella, or a C with a line drawn through, signifies two beats in a bar, and to be performed quick.

Allegrezza, lively.

Allegro, (or Allo.) brisk, quick.—*Allegro assai, di molto, agitato, vivace*, an increased quickness of *Allegro*.

Allegretto, a little brisk.

Allegroissimo, as quick as possible.

Alto, in German, Italian, and French compositions, means always the second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.

Andante, a little slow.

Andantino, a little faster than *Andante*.

Amen, yes it will certainly be done, or be it so, or may it be so.

Amabile, amiable.

Amoroso, tenderly.

Animoso, animate.

Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3 or 4 voices or parts.

A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.

Aria, an air—song.—*Arietta*, a small air—song.

Arioso or Cantabile, a melodious air.

Bass, the Bass part, and the lowest part in harmony

Bis, twice, or repeat.

C

Brio, Brioso, Con Brio, fiery, or with great animation.

Brillante, a brilliant style or manner of execution.

Cadenza, a close; or a preparation to close, whole or half.

Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue. (There are a great many kinds of canons:

pr. Ex. *canon simplex, canon duplex, canon triplex, canon apertus, canon clausus, canon ænigmaticus, canon circularis, canon infinitus, canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypoditono*, in *Epidiatsaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapon*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *circularis*, and *infinitus*, where only one part begins.

Cantabile, singing in a pleasing style.

Calando, (or Calò.) a diminution of time and sound, in general.

Canto, Cantus, the Air, the voice part or the melody.

Concertante, is added to a piece where the parts have the melody alternately.

Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.

Coda, the close of a composition, or an additional close.

Con fuoco, wild, with fire.

Con, with

Con anima, with soul—expression.

Comodo, like *Allegretto*, commodious.

Con moto, fast.

Crescendo, or Cresc., to swell the sound—*Decrescendo, or Decresc.*, to diminish the sound.

Da Capo, (D. C. or D. Cp. to repeat certain strains, or from the beginning, unto the *Fine, (End.)*

Dal segno, (D. Sg.) from the sign.

Diminuendo, (Dim.) gradually slower, diminishing.

Divoto, solemn or devout.

Dolce, sweetly or soft.

Doloroso, con dolce, melancholy or dolorous.

Duo, Duetto, for two parts, with or without accompaniments of an orchestra.

Duolo, con duolo, with pain, sorrow.

E, and, as *moderato e flebile*, moderate and complaining.

Expressivo, expressive.

Fagotto, Bassoon—also a stop on the Organ.

Falsetto, or voce di testa, Head voice produces the higher tones; is of a more delicate and soft sound, artificial, and seems to originate from the throat.

Fastoso, sublime.

Finale, the last part.

Fine, the end.

Forte or F, loud.

Fortissimo or FF, very loud.

Sforzando, or Fz., > with force, emphasis.

Fuga or Fugue, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.

(*Fuga ricertata, fuga libera, fuga saluta, fuga sciolta, fuga recta, fuga retrograda, fuga per augmentationem, fg. p. diminutionem, fuga per arsin et thesin*, in relation to the Theme: *fuga composita, fuga incompressa, fuga authentica, fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.

Grave, very slow and serious.

Gustoso, or con gusto, with taste.

Hallelujah, Hebr. lang. signifies praise the Lord.

Innocentamente, innocent.

Interval, the distance between any two tones.

Largo, slow—slower than *Adagio*.

Larghetto, pretty slow.

Lagrimoso, Lamentabile, Lamentoso, lamenting.

Legato, slurring the notes together.

Lento, slow like *Adagio*.

Lentando, rallentando, ritardando, gradually retarding;

Listoso tempo, in the same time.

Ma, but

Major, the correspondent major key, or major in general.

Marato, diminishing.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Marcato, well marked, or accented.

Majestoso, majestic.

Melody, the highest part, principal part, air.

Mesto, mourning.

Men, less—*men forte*, less strong.

Meno vivo, with less spirit.

Messa di voce, swelling and diminishing the strains or sounds.

Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.

Minor, the correspondent minor key, or minor in general.

Moderato, moderately.

Molto, much.

Morendo, dying away.

Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.

Non, not.

Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.

Organo, Organ.

Pastorale, in a natural, (pastoral) style.

Patetico, pathetic, grand, passion, effect.

Parlanto, more speaking than singing.

Piano, (*P.*) soft, (*MP.*) half soft.

Pedal, that part of the Organ, played with the feet.

Perdendo, *Perdendosi*, losing itself.

Piacere, a pleasure, at pleasure.

Pianissimo, (*PP.*) very soft.

Pietoso, soft, hasty.

Piu mosso, quicker—*piu presto*, *stretto*, the same.

Piu, more—*piu Allegro*, more lively—*piu forte*, louder.

piu tosto Andate, rather a little slower.

Poco, *poco a poco*, by degrees, *poco a poco crescendo*, to swell the sound by degrees.

Pomposo, grand, pompous.

Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.

Presto, quick—*Prestissimo*, very quick.

Primo, the first part.

Quasi, nearly as.

Rallentando, *Ritardando*, to diminish the time and sound gradually.

Recitativo, a sort of musical declamation, having to each syllable, a musical sound.

Risoluto, resolute, resolved, decided.

Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle*.

Secondo, the second part.

Semi Chorus, half the Choir or voices.

Segue, or (*Seg.*) go on to the following.

Sempre, or *scmp.* always, throughout the piece.

Senza, without—*senza replica*, without repetition.

Serioso, serious.

Siciliano, a more slow movement, in general written in 6-4, or 6-8 time; like *pastorale*.

Smorzando, becoming extinct.

Soave, Sweet.

Solo, for a single voice, (part,) *Soli*, for single voices in more parts.

Sopra, above—*come sopra*, as above.

Soprano, for a high Treble voice, signifies Treble voices in general.

Sostenuto, or *Sost*, dwelling upon rests, in giving them a peculiar expression.

Sotto voce, middling strength of sound.

Spiccato, distinct.

Spirituoso, or *con spirito*, with spirit.

Staccato, or *Staccato*, (*Stacc.*) short and distinct.

Stretto, and *Stringendo*, pressing the time faster.

Stringendo, pressing, hurrying on.

Syncopatio, is a slurring of the notes contrary to the natural Accent.

Tasto Solo, (*T. S.*) signifies in unison all unisono; in compositions for the Organ, signifies it without the Pedal base.

Tanto, very.

Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo secondo*, the time of the second movement.

Tando, slow.

Tempo gusto, like *moderato*, but not so serious.

Tenore, *con tenerezza*, tenderly, with tenderness.

Tenuto, like *sostenuto*, (*Ten.*) sustain the tone with equal strength.

Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.

Timoroso, alarmed, timorous.

Trio, a composition for three parts.

Trillo, *Shake*, moving two successive tones constantly, and quickly after.

Tutti, (*T.* or *Tutt.*) all together.

Un poco, a little.

Unisono, *Unison*, sounding alike, in one or more octaves.

Veloce, quick.

Vivace, or *Vivo*, a quick movement

Vivacissimo, very quick.

Volta prima, the first time.

V. S. Volti Subito, *si voltii*, *Verte*, turn, turn quickly.

Vigoroso, strong, vigorous.

Voce, the voice.

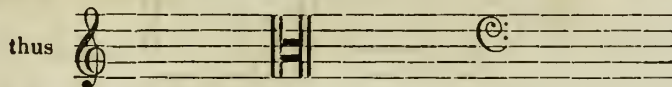
Voce di petto, chest voice

Voce di testa, head voice

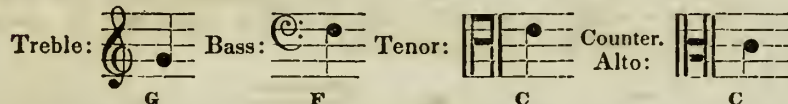
Zelo, ardent, zealous.

INTRODUCTION.

The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a staff;

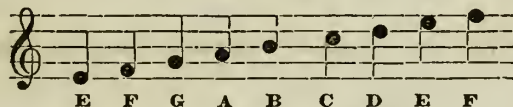


All the different notes take their names from the lines on which these clefs may be placed; Thus:



Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (*clavis*,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.)

EXAMPLE.



When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the

QUESTIONS.

1. What is understood by *Melody*?
2. What means the word *Harmony*?
3. What signifies the word *Notes*?
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?

staff, thus: Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



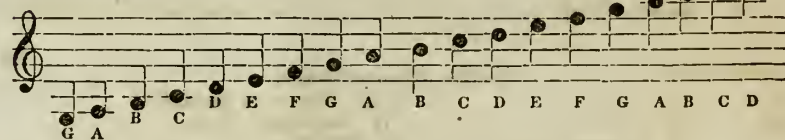
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.





QUESTIONS

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

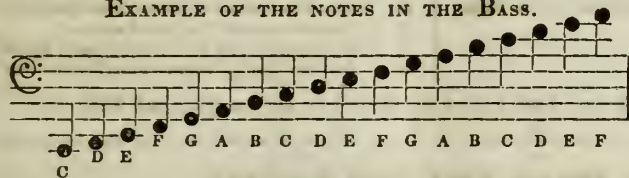
REMARK: The master is requested to practise after each lesson, the Time and Scale Tables, 1-2-3, & 12


LESSON II.

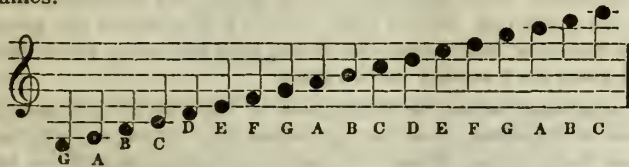
OF NOTES AND CLEFS.


The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on  that line becomes F from whence all the notes in that staff derive their names.

EXAMPLE OF THE NOTES IN THE BASS.




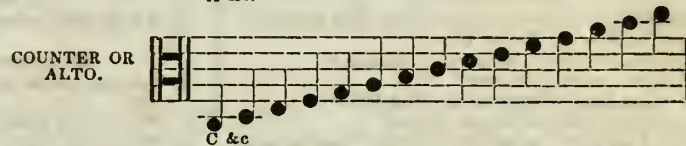
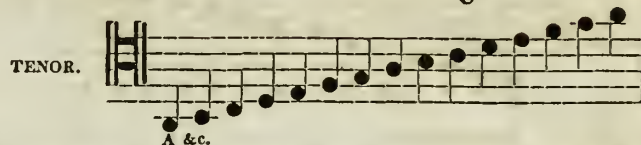
The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.



The Tenor or C Clef  is generally situated on the fourth

line of a staff, the notes of course derive their names from the line on which the C clef is stationed.

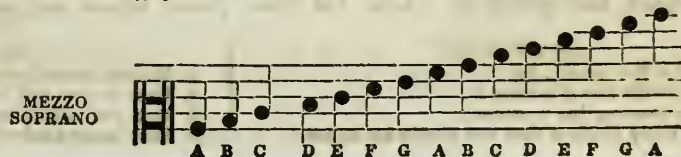
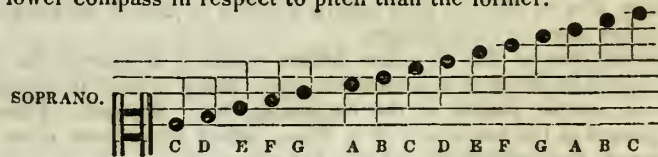
The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.



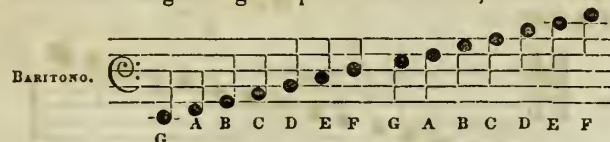
The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females. In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritono clef*; it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?
9. Can you tell me the name of the first line in the Bass clef?
10. What is the name of the second line?
11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 and Table 5 the first two lines and Table 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by marks of transposition. Thus, #—b—2. single, #—double —single b—double b or bb.

Both single and double marks of transposition are used.

A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. Remark. Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note

within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental*.

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the staff

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a nat.
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?

MAY BE USED AS A SEPARATE LESSON.

INTRODUCTION.


LESSON III.

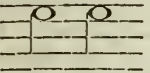
On the form of the notes, their value, and on the rests equivalent to them in duration.

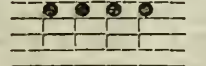
The various forms of the notes determine their *value*, *time*, or *duration*, and the *rests*, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.


Proportion of the Notes.


Form of them, their value, time, or duration.


One Semibreve - - - - -  - - - is equal in duration to

2 Minims - - - - -  - - - - -

4 Crotchets - - - - -  - - - - -

8 Quavers - - - - -  - - - - -

16 Semiquavers - - - - -  - - - - -

32 Demi-semiquavers.  - - - - -

QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?






REMARK. Time and scale are now to be practised

QUESTIONS

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

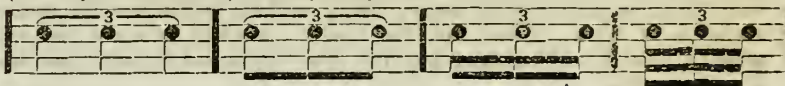
(The master examines his pupils about the rests \

NAMES OF THE NOTES AND RESTS.

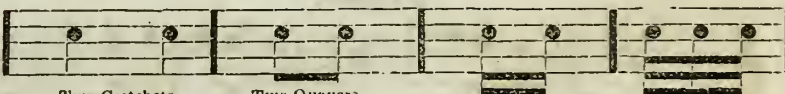
	Longa.	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.							
	Uncommon.	1	2	4	8	16	32
Rests.							
	Uncommon.	1	2	4	8	16	32

Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.

{ The triplet of crotchets, is } equal in value { The triplet of quavers. &c. &c.



THUS, to to



Two Crotchets. Two Quavers.

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

LESSON IV.

ON TIME, AND ON THE BAR

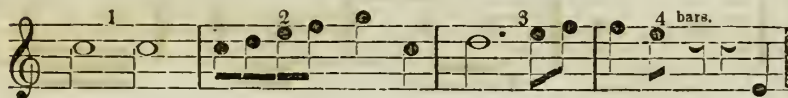
TIME, is that rhythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rythmical in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rhythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rhythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo*;) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time*.

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the stave, in order to place more clearly before the eyes of the performer, the rythmic divisions of time. Hence, all the space contained between two such strokes, (*bar lines*;) together with the notes contained therein, form what is called a *Bar*

EXAMPLE.



QUESTIONS.

1. What is time or rhythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.

3	3	3	6	6	2	9
4	8	2	8	4	4	8

Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense.

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

The master continue to practise time and scale.

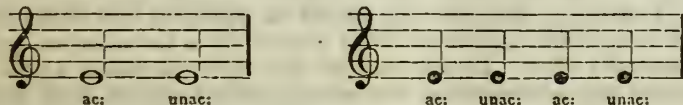
LESSON V.

ON THE TIME.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$

time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 *accented* and 2 *unaccented* parts, as:



The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{4}$ time?
6. Can you remember some of the compound times?

QUESTIONS.

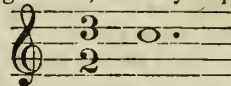
7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{3}{4}$ Common time?
9. What's the difference between accent and emphasis

REMARK: The time is now to be practised, Table 1-2 and 3, also Table 3,--the first two lines, and Table 12

To Triple time belongs.

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As

this time does not contain any groups of three notes, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from

the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the parts of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rhythm in general, viz. the Tables No. 1, 2*, 3, 4.


LESSON VI.

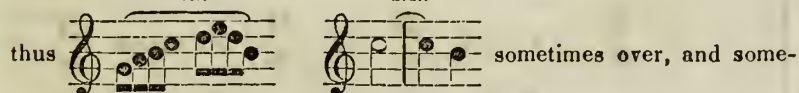
ON MUSICAL CHARACTERS.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as \parallel : or of the first part only, as \parallel : or of the second only, as \parallel : according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 *ma. volta*, (first time,) and 2 *da volta*, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 *da volta*,) or repetition.



The slur , which is similar in form to the bind or tie occurs



QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word *crescendo*?


QUESTIONS.


7. How is *decrescendo* to be performed?
8. What means singing *Legato*?
9. What means the word *Staccato*?



REMARK: Time, and Scale and Intervals are now to be practised.



times under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark (\cdots or $|||||$) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato*.

When a curve is drawn over the dots —the notes receive a certain increasing degree of emphasis, and it is called *portamento*.

The Pauses () over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

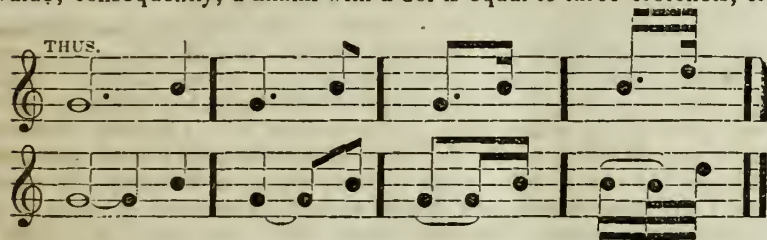
A Pause, or stop,  &c., should be increased and diminished thus,  after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The *crescendo* () shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the *decrescendo* () it gradually diminishes.

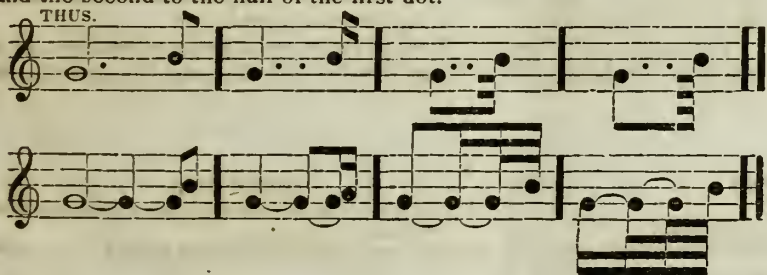
LESSON VII.

ON MUSICAL CHARACTERS.

(This lesson demands the particular attention; as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.



If two dots are placed after a note, the first is equal to the half of it, and the second to the half of the first dot.



QUESTIONS

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

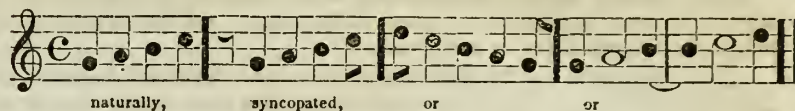
QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

Time, Scale, and Intervals are now to be practised

Dots after rests have a similar power to those after notes.

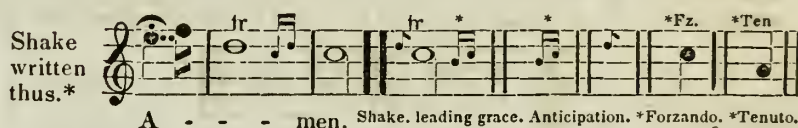
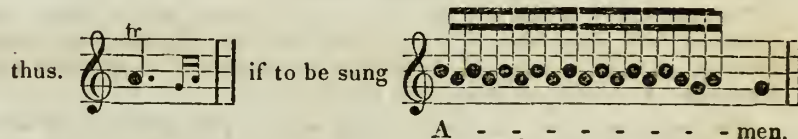
Notes are termed *syncopated*, when their rhythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.



On Shakes.

SHAKES ARE IN MUSIC IMPORTANT GRACES.

A turned shake is marked



QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

INTRODUCTION.

LESSON VIII.

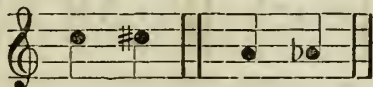
ON THE SCALES.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key.* Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (*Gamut*) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a \sharp , \flat , or \natural , and stands always on the same degree of the stave as the preceding note as:



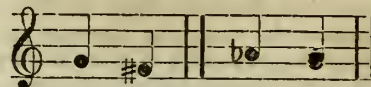
QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial;) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (*Gamuts*) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of *C major* and *A minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

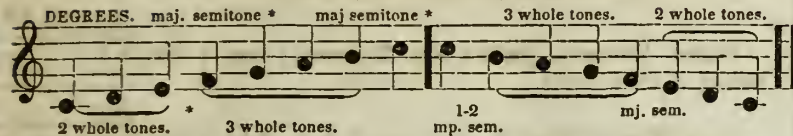
QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

LESSON IX.

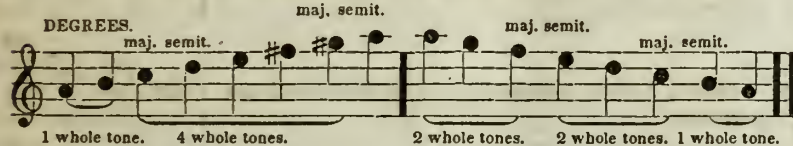
SCALE OR GAMUT, OF C MAJOR, AS A MODEL.



Remark: In *descending*, the succession of notes remain the same as in *ascending*, though the order is inverted.

The *minor* scale differs from the major in *ascending*, merely by the *minor third*, since the major semitone, lies between the *second* and third *degrees*; in *descending*, on the contrary, the succession of whole tones and semitones is very different.

SCALE OR GAMUT OF A MINOR AS A MODEL.



From the model, we perceive that in *descending*, the two *major* semitones lie between the 6th, and 5th, and the 3d, and 2d *degrees*. The Pupils should pay particular attention to the *descending* minor scales, because from them he will most readily gather the number of sharps or flats required for the signature of the minor keys.

The *relative*, (*correspondent*) minor keys, all originate from the major keys, having the same common signature; the *minor third* below the *major key*—note, is *always* the root of the *relative* minor key.

QUESTIONS.

1. Where do you find the two semitones in the major scale?
2. Where is the place of the semitones in the minor scale?
3. What is the difference between a major & minor scale?

QUESTIONS.

4. How do you find the relative minor Keys?
5. What is the difference between a chromatical and enharmonical scale.
6. Do mutations alter the sound?

QUESTIONS.

7. What is the only alteration?
8. In which manner can you find out the relative (*correspondent*) major Key?
9. Which Interval is called the leading note?

The master proceeds to the practice of Time, Scale, and Intervals, the scale with, or without pauses.

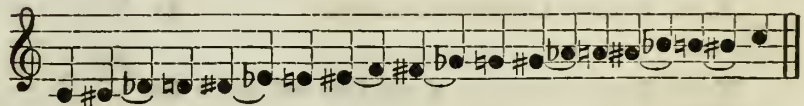
(In *descending* Minor Scales, the major 7th note is often used in place of the minor. There still however remains much doubt as to the employment of it. For my own part, I introduce the major 7th note, when the scale belongs to the harmony of the dominant, and the minor, when this note immediately succeeds the tonic, in both cases preserving the minor sixth note.)

As a practical exercise in all the Keys, and to impress firmly on the mind of the Pupil *where* the marks of transposition, of each Key are set; the master should write out the notes of a scale, and let the pupil add the required sharps or flats in their proper places, according to the arrangement of the scales of C major, and A minor, given as models. By this means he will acquire a knowledge of the signature proper to any given Key, and will abstain from employing a false succession of notes through the want of a correct ear.

Remark. The major seventh is usually called the *leading note*; some technically call it the *sensible*, or *stimulating* note; and others the *pointer*, from its seeming to announce the note to follow. The expression, *leading note*, is in general used.

In addition to former scales, (Gammuts,) there are also enharmonic mutations of notes, (consequently,) an *Enharmonical Scale*. These mutations are of importance, as, though they alter the notes to the eye, their pitch and place or sound remain unchanged, as:

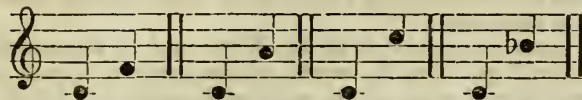
ENHARMONICAL SCALE.



LESSON X.

ON INTERVALS.

Interval signifies the distance of one note from another given note, which may be termed the root or bass—note as:



NAMES OF THE INTERVALS.

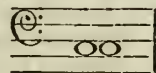
Prima or Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.

Perfect Fifth.
Sharp Fifth.
Minor Sixth.
Major Sixth.
Minor Seventh.
Major Seventh.
Octave.

EXAMPLE.

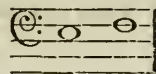
Prima;

Ex.



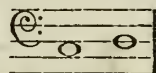
MINOR SECOND; consisting of one semitone.

Ex.



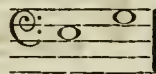
MAJOR SECOND; consisting of one tone.

Ex.



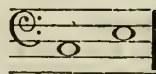
MINOR THIRD; consisting of one tone and one semitone.

Ex.



MAJOR THIRD; consisting of two tones.

Ex.



QUESTIONS.

1. What is understood by the word interval?
2. How many whole and half tones do you find in a perfect fifth?
3. How many contains an octave?

QUESTIONS.

4. How many whole and half tones contains a minor seventh?
5. How many a perfect fourth?
6. A minor third?

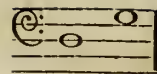
QUESTIONS

7. A major third?
8. A sharp seventh?
9. A major sixth? &c. &c.

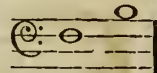
REMARK: Time and scale are now to be remembered, especially Table 12, such kind of practise should the master bear in his mind.

INTRODUCTION.

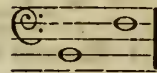
PERFECT FOURTH; consisting of two tones and one semitone. } Ex.



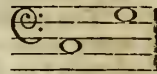
SHARP FOURTH; (called also *Tritonus*;) consisting of three tones. } Ex.



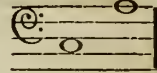
FLAT FIFTH; (called also *imperfect* or *false fifth*;) consisting of two tones and two semitones. } Ex.



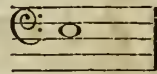
PERFECT FIFTH; consisting of three tones and one semitone. } Ex.



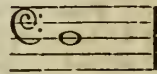
MINOR SIXTH; consisting of three tones and two semitones. } Ex.



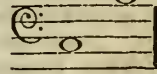
MAJOR SIXTH; consisting of four tones and one semitone. } Ex.



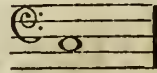
MINOR SEVENTH; (flat seventh) consisting of four tones and two semitones. } Ex.



MAJOR SEVENTH; (sharp seventh) consisting of five tones and one semitone. } Ex.



OCTAVE; consisting of five tones and two semitones. } Ex.



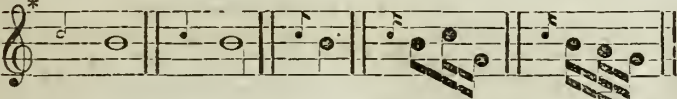
May be taken as a separate Lesson.

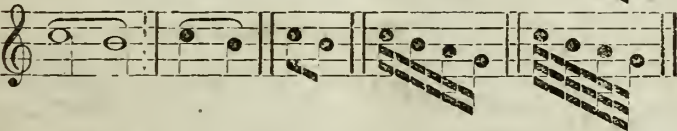
ON APPOGIATURAS.

Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however in many cases they are still expressed by small notes.

They may be considered as suspensions of the principal notes, from the value of which they borrow some portion. Appogiaturas are divided into long and short.

The *long* or *accented** Appogiatura borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the Appogiatura by means of a corresponding small note, as:

Written. 

To be sung. 

Before a note with a dot, which by this means consists of three parts,

LESSON XI.

ON THE KEYS.

To learn how many \sharp or \flat are contained in the signature of all the major and minor scales, and to ascertain more easily their relation under the same signature, we may employ what is called the circle of perfect fifths; Thus, seek from C as a root, the perfect fifth above, G one \sharp , and again from this latter; D two \sharp , the fifth again A three \sharp , u. s. f. till we come back to C again; and we shall find that each new fifth supplies the root of a new key and scale. While we explain to the pupils their signatures, let them compare them with the scales as filled up by themselves according to lesson

B

the appogiatura borrows the whole value of the principal note, which itself must be sung to the dot.

Written. 

To be sung. 

ON THE TURN.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be sung too quick nor too slow, but with vivacity, neatness, and energy.

WRITTEN. 

TO BE SUNG. 

Upon the comparison he then will find, that G major has only one \sharp , and that, in ascending, this falls on the 7th. degree before F; that in D major, a second \sharp comes before C, also on the 7th. degree from the tonic, so in all the keys; So they will find all the keys of the sharps.

To find the keys of the flats, employ the following circle of perfect fourths, counting upwards; thus, (telling C again as the rest:) we will find that the key of F major has only one \flat , which falls, in ascending, on the 4th. degree B; and that in the key of B \flat , a second \flat comes before E, likewise the 4th. degree of the scale &c. &c. To find the relative minor keys look page xi, Lesson ix.

N B. The master examines the scholars about the keys, perhaps so far as A \flat —and E \sharp —together with their correspondent minor keys

SCALES OF ALL THE KEYS

Key of C, Major Mode.

Key of A, Minor Mode. † Seldom Used.

Key of G, Major Mode.

Key of E, Minor Mode.

Key of D, Major Mode.

Key of B, Minor Mode.

Key of A, Major Mode.

Key of F#, Minor Mode.

Key of E, Major Mode.

Key of C#, Minor Mode. †

Key of B, Major Mode. †

Key of G#, Minor Mode. †

Key of F#, Major Mode. †

Key of D#, Minor Mode. †

Key of Db, Major Mode. †

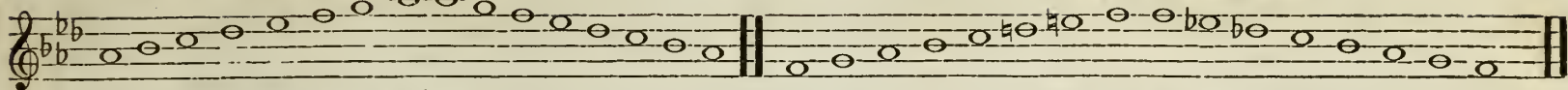
Key of Bb, Minor Mode. †

SCALES. Continued.

xv

Key of $A\flat$, Major Mode. †

Key of F, Minor Mode.



Key of $E\flat$, Major Mode.

Key of C, Minor Mode.



Key of $B\flat$, Major Mode.

Key of G, Minor Mode



Key of F, Major Mode.

Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Instruction in general should be made a source of pleasure and entertainment, and *respect* and *confidence*, unmingled with dread, entertained towards the master, by parents—is the best security of the ultimate improvement of his scholars

Handwritten title or header text, possibly "Sonata in G major" or similar.

Handwritten musical notation on five staves, including notes, rests, and bar lines. The notation is in a historical style, possibly 18th or 19th century.

Handwritten text, likely a dedication or a preface, written in a cursive script. The text is mostly illegible due to fading and the style of the handwriting.

TABLE No. 1. Exercise to practice the Time without Rests.

Mixt Time.

ALLEGRETTO

La La La &c:

ALL: MODERATO.

La La La La &c:

ALLEGRO.

La La La &c:

ANDANTINO.

La La La La &c:

MODERATO.

La La La &c:

ANDANTE.

La La La &c:

ALLEGRO.

La La La La &c:

ALLE BREVE.

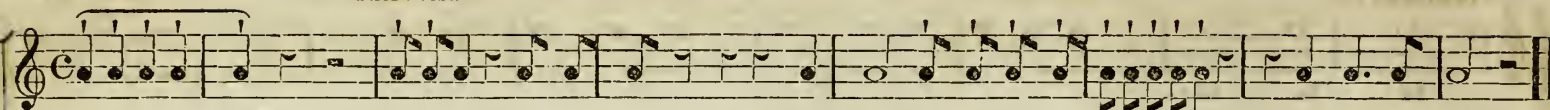
La La La &c:

TABLE No. 2. Exercise to practice the time with Rests.

Mixt Time.

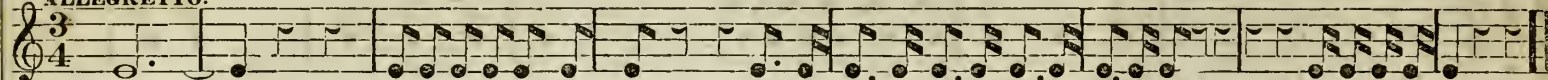
ALLEGRO.
PORTAMENTO.

STACCATO.



La La La La La &c:

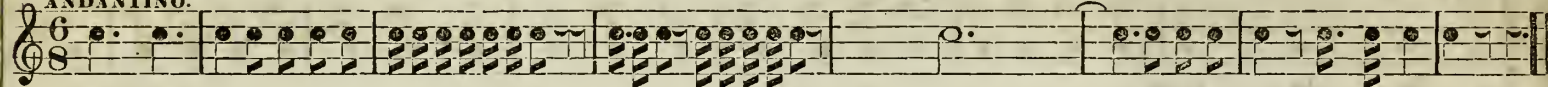
ALLEGRETTO.



La - - -

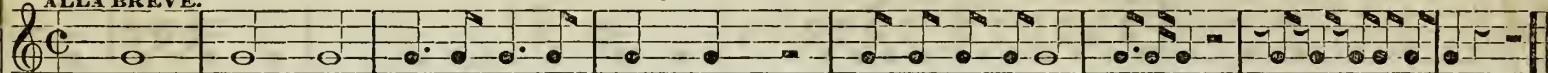
La &c.

ANDANTINO.



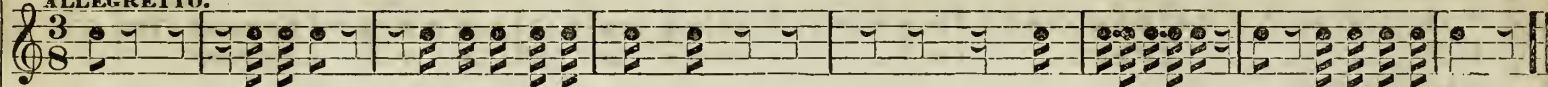
La La &c:

ALLA BREVE.



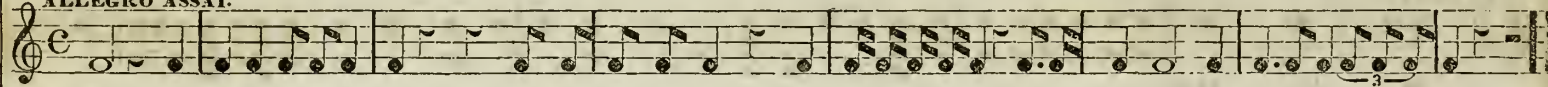
Beat two. La La La &c:

ALLEGRETTO.



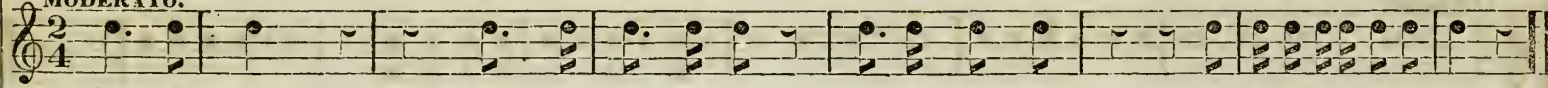
La. &c:

ALLEGRO ASSAI.



La &c.

MODERATO.



La La &c:

ALLEGRO.



La La La &c:

No. 3. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

Sing always a clear a, like after or father.

SCALE or GAMUT.

The musical score consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The exercises are as follows:

- Staff 1:** A series of 12 measures, each containing a half note 'A' on a diamond-shaped staff. Below each note is a diamond shape with the letter 'A' inside.
- Staff 2:** A series of 12 measures, each containing a half note 'A' on a diamond-shaped staff. Below each note is a diamond shape with the letter 'A' inside.
- Staff 3:** Labeled 'LEGATO, sing one A.' It contains a single melodic line for the letter 'A'.
- Staff 4:** Labeled 'LEGATO, one A to be sung.' It contains a single melodic line for the letter 'A'.
- Staff 5:** Labeled 'MODERATO.' It contains a single melodic line for the letter 'A'.
- Staff 6:** Labeled 'MODERATO.' It contains a single melodic line for the letter 'A'.
- Staff 7:** Labeled 'MODERATO, LEGATO.' It contains a single melodic line for the letter 'A'.

TABLE No. 4. Exercise to practice the Time without Rests.
MODERATO.

Triple Time.

Sol. La. Si. Do. Re.

Sol. Sol. Sol. &c: La.

Sol. Sol. &c: La.

Sol. Sol. &c: La.

Sol. Sol. Sol. Sol. &c: La.

Sol. Sol. Sol. Sol. &c: La.

Sol. Sol. Sol. &c: La.

Sol. &c: La. &c:

Close, or go on.

Remark: Do, Re, Mi, Fa, Sol, La, Si, are the names of the notes in the Italian language; and for the pronunciation in singing. the very best

TABLE No. 5. To practice the time and Intervals without Rests. Common Time.

MODERATO.

The musical score consists of eight staves, each with a treble clef and a common time signature (C). The tempo is marked 'MODERATO.'.

- Staff 1:** A vocal line with the lyrics 'La La &c:'. It contains eight measures of half notes.
- Staff 2:** A piano accompaniment line with the lyrics 'La La La La &c:'. It features eighth and sixteenth note patterns with triplets.
- Staff 3:** A piano accompaniment line with the lyrics 'La La &c:'. It includes a triplet of eighth notes in the third measure.
- Staff 4:** A piano accompaniment line with the lyrics 'La La La &c:'. It features a continuous stream of sixteenth notes.
- Staff 5:** A piano accompaniment line with the lyrics 'La La La &c:'. It features a continuous stream of sixteenth notes.
- Staff 6:** A piano accompaniment line with the lyrics 'La La &c:'. It features a continuous stream of sixteenth notes with many triplets.
- Staff 7:** A piano accompaniment line with the lyrics 'La La La La &c:'. It features a continuous stream of sixteenth notes with many triplets.
- Staff 8:** A piano accompaniment line with the lyrics 'La La &c'. It features a continuous stream of sixteenth notes with many triplets.

MODERATO.

TABLE No. 6. To practice the time and Intervals.

Common Time.

Sol La Si Do Re Do Si La or No. 2.

Sol Sol &c; or No. 3.

Sol Sol Sol Sol &c; or No. 4. &c; &c; Only sometimes to conclude.

Sol Sol Sol Sol &c;

Sol Sol Sol Sol Sol &c;

Sol Sol Sol Sol Sol &c;

La La La &c; La La La La La &c;

TABLE No. 7. THE INTERVALS.

SECONDS. TIME AD LIBITUM.

To practice them in different styles.

SECONDS. TIME AD LIBITUM.

THIRDS.

FOURTHS.

FIFTHS.

SIXTHS.

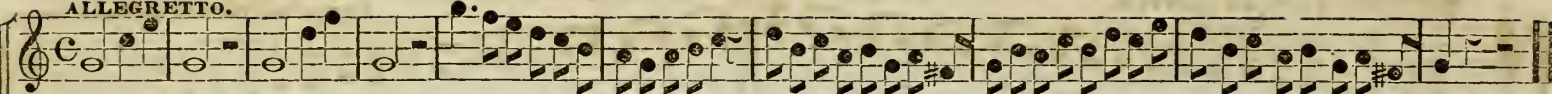
SEVENTHS.

MIXT INTERVALS.

OCTAVES.

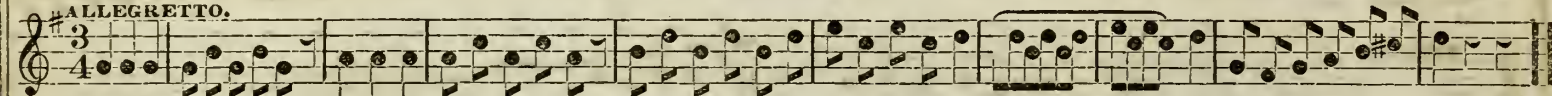
TABLE No. 8. Mixt Exercises.

ALLEGRETTO.



La La La La La &c:

ALLEGRETTO.



La La &c:

La

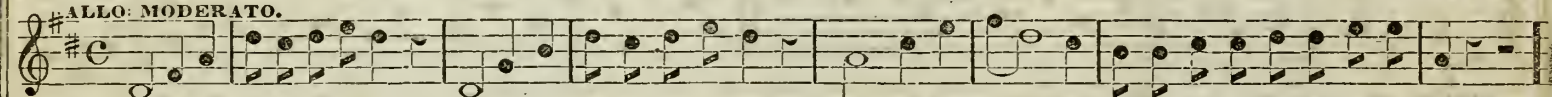
La La &c:

ALLEGRO



La La &c:

ALLO: MODERATO.



La La &c:

La . . . La

La &c:

MODERATO.

CRESC:

CRESC:



La La La La La — La La La La —

La

La

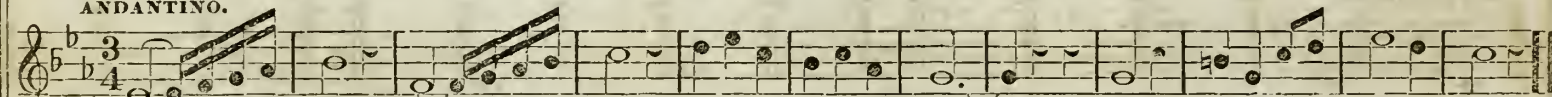
La La La

ADAGIO.



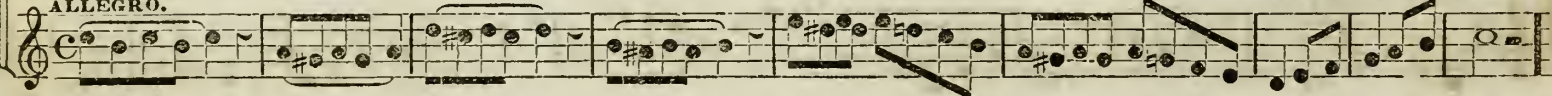
A A A

ANDANTINO.



A A A A

ALLEGRO.



A A A A A A A A

TABLE. No. 9. Exercise in seconds with Rests. Semp: Legato. Mixt Time, and Mixt Keys.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.

ALLEGRO.

ALLEGRO.

MODERATO.

MODERATO.

ALLEGRETTO.

TABLE. No. 10. Exercises in general to practice the voice.

Mixt Examples.

ALLEGRETTO.

Time ad libit.

A - - - A - - - A - - -

A - - - A - - - A - - - A - - - A - - -

A - - - A - - - A - - - A - - - A - - -

For a high Tenor voice

tr

A - - - A - - - A - - - A - - - A - - -

For a Counter Alto voice.

A - - - A - - - A - - - A - - - A - - -

SEMP: PORTAMENTO.

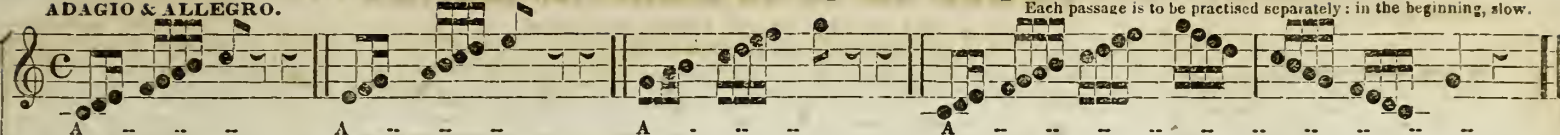
Take your choice among the Examples, according to the compass of the voice.

TABLE. No. 11. Exercises in general to practice the voice.

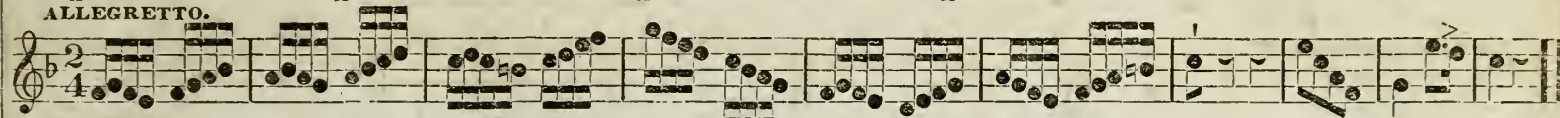
Semp: Legato. Sing A.

Each passage is to be practised separately: in the beginning, slow.

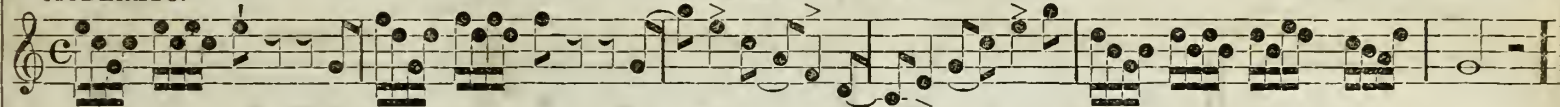
ADAGIO & ALLEGRO.



ALLEGRETTO.



MODERATO.



ALLEGRETTO.



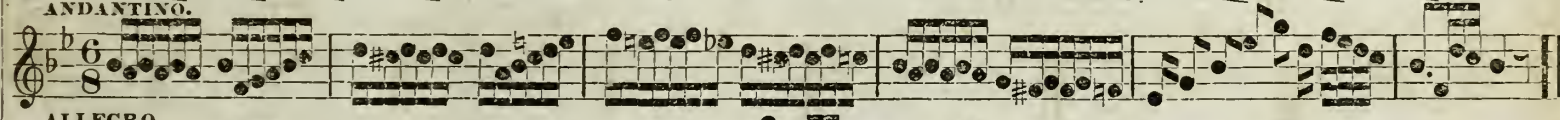
ALLEGRETTO.



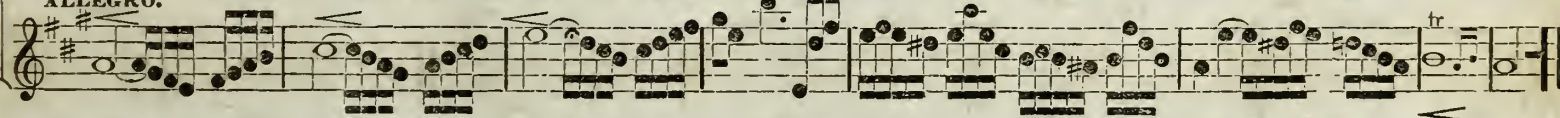
ALLEGRO.



ANDANTINO.



ALLEGRO.



A - - &c. Take your choice, about Forte, Piano, Crescendo, Decrescendo, Mezza voice, Staccato; and in all Tables, employ your own taste and judgment

TABLE No. 12. To practise the Intervals.

A VERY IMPORTANT AND USEFUL PRACTISE
SCHOLARS TAKE AWAY THE BOOKS.

A specimen to show how
the Intervals are to be practised.

Degrees of the Major Scale.

1 2 3 4 5 6 7 8 9 10 11 12

The Master to his scholars.

Pauses, sound one! (or Key note) call out loud.

Sound two! or (the second)

Sound three! or third!

One! or Key!

ALLEGRO.

sound in succession three degrees!

Four!

Five!

Six!

Key pauses!

Perfect fifth!

Sixth!

Key!

Octave!

Repeat third line (Remark for the master.)

If the pupils should fail, let the Master show the degrees which are to be omitted.

Key without pauses!

Sixth!

Key!

Fourth!

&c. &c.

Key!

Perfect fifth!

Sharp fifth!

Key!

Sixth!

Key a Pause!

Key! without Pause! or one

Two!

One!

Five!

Key!

Eight!

Nine!

Key!

Minor Third!

Key!

Major Third!

Key!

Eighth! a Pause! &c. &c.

Remark. The third line is often to be repeated in fast time, last note short.

THE
AMERICAN HARP.

UN POCO ANDANTE.

AMERICA. L. M.

The musical score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is also a treble clef with the same key signature and time signature, and is labeled '2d TREBLE.' above it. The third staff is a treble clef with the same key signature and time signature, and contains the lyrics 'Ye nations round the earth rejoice, Before the Lord, your Sov'reign King; Serve him - with cheerful heart and voice, - With all your tongues his glory sing.' below it. The fourth staff is a bass clef with the same key signature and time signature, and is labeled 'UNISON' above it. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'TUTTI.' appears above the second staff, above the third staff, and above the fourth staff. The word 'SOLO.' appears above the fourth staff.

2d TREBLE. TUTTI.

Ye nations round the earth rejoice, Before the Lord, your Sov'reign King; Serve him - with cheerful heart and voice, - With all your tongues his glory sing.

UNISON SOLO. TUTTI.

SABBATH MORNING. L. M.

Common Hymn.

Awake, my tongue, thy tribute bring, To him who gave thee pow'r to sing; Praise him who is all praise - above, The source of wisdom and of love.

UNISON.

This musical score is for the hymn 'Sabbath Morning'. It features a treble and bass staff with a 3/4 time signature and a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a unison accompaniment. The lyrics are: 'Awake, my tongue, thy tribute bring, To him who gave thee pow'r to sing; Praise him who is all praise - above, The source of wisdom and of love.'

ALLEGRETTO.

ST. SIMON. L. M. NEW.

Common Hymn.

The Saviour lives, no more to die: He lives, the Lord enthroned on high: He lives, triumphant o'er the grave: He lives e - ter - - nally to save.

UNISON.

This musical score is for the hymn 'St. Simon'. It features a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F-sharp). The melody is written in the treble staff, and the bass staff provides a unison accompaniment. The lyrics are: 'The Saviour lives, no more to die: He lives, the Lord enthroned on high: He lives, triumphant o'er the grave: He lives e - ter - - nally to save.'

UN POCO ADAGIO.

ADORATION. L. M.

Common Hymn.



O Ho - ly, ho - ly, ho - ly, Lord, Bright in thy deeds and in thy name, for ev - er be thy

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a common hymn style with a tempo marking of 'UN POCO ADAGIO'. The lyrics are written below the staves, with the first line of lyrics corresponding to the first system of music.

name a - dor'd, Thy glo - ries let - the world pro - claim; Thy glo - ries let the world pro - claim.

UNISON.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a common hymn style with a tempo marking of 'UN POCO ADAGIO'. The lyrics are written below the staves, with the second line of lyrics corresponding to the second system of music. The word 'UNISON.' is written below the bottom two staves of the second system.

ALLEGRETTO.

When at this distance, Lord, we trace The vari - ous glo - ries of - thy face, What trans - port pours o'er

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

all - - - our breast, And charms our cares - and woes to rest! And charms our cares and woes - to rest!

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

ANDANTE

GOSPEL. L. M. Two Stanzas.

Common Hymn. 11

Go preach my gospel, saith the Lord; Bid the whole earth my grace receive, He shall be saved, that trusts my word, And he condemned, who'll not believe

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many beamed eighth notes.

SECOND STANZA.

FINE.

I'll make your great commission known; And ye shall prove my gos - pel true, By all the works that I have done, By all the wonders ye shall do.

UNISON.

The second system of the musical score also consists of four staves, continuing the same musical notation as the first system. The lyrics for the second stanza are written below the staves. The word 'UNISON.' is written below the bottom two staves of the second system. The score ends with a double bar line and a fermata on the final note.

12 ALLEGRETTO.

BISHOP HEBER. L. M.

Common Hymn

Make us by thy trans-forming grace, Dear Saviour dai-ly more like thee; Thy fair ex-am-ple may we trace, To teach us what we ought to be.

ALLEGRO VIVACE.
(ALLEGRETTO.)

GOD'S PRESENCE. L. M.

Peculiar Hymn.

Lo, God is here! let us a-dore, And own how dread-ful is this place! Let all with-in us feel his pow'r, And si-lent bow be-fore his face.

F. DOLCE. SOLO. TUTTI. P. DIM.

F. 3 4 SOLO. TUTTI. P. DIM.

DOLCE

♂ Male voices may repeat the Solo

ALLEGRO ASSAI.

GRATITUDE. L. M.

Common Hymn. 13

SOLO. For Alto or Tenor.

E - ter - nal God, ce - les - tial King, Ex - al - - ted be - thy glo - rious name; Let hosts in heav'n - thy

SOLO.

This system contains the first two staves of the musical score. The top staff is for the Soprano part, and the bottom staff is for the Alto or Tenor part. The music is in G major (one sharp) and common time. The lyrics are written below the staves.

Base part ad lib :

TUTTI.

praises sing, And saints on - - earth thy love pro - claim; And saints on earth, thy love pro - claim.

TUTTI.

This system contains the next two staves of the musical score. The top staff is for the Soprano part, and the bottom staff is for the Alto or Tenor part. The music is in G major (one sharp) and common time. The lyrics are written below the staves.

SOLO.

Breath-e, Ho - - ly Spir - it, from a - - bove, Un - - til our hearts with fer - vor glow: Oh, kin - dle there a

SOLO.

The Duett for two Trebles, or for Tenor and Base.

TUTTL.

SOLO.

Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe.

SOLO.

TUTTL.

ORATOR. L. M.

Common Hymn.

15

ALLEGRETTO.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by

The first system of the musical score is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by'.

morn - ing light, And talk of all thy truth at night, And - talk - of - all thy truth at - night.

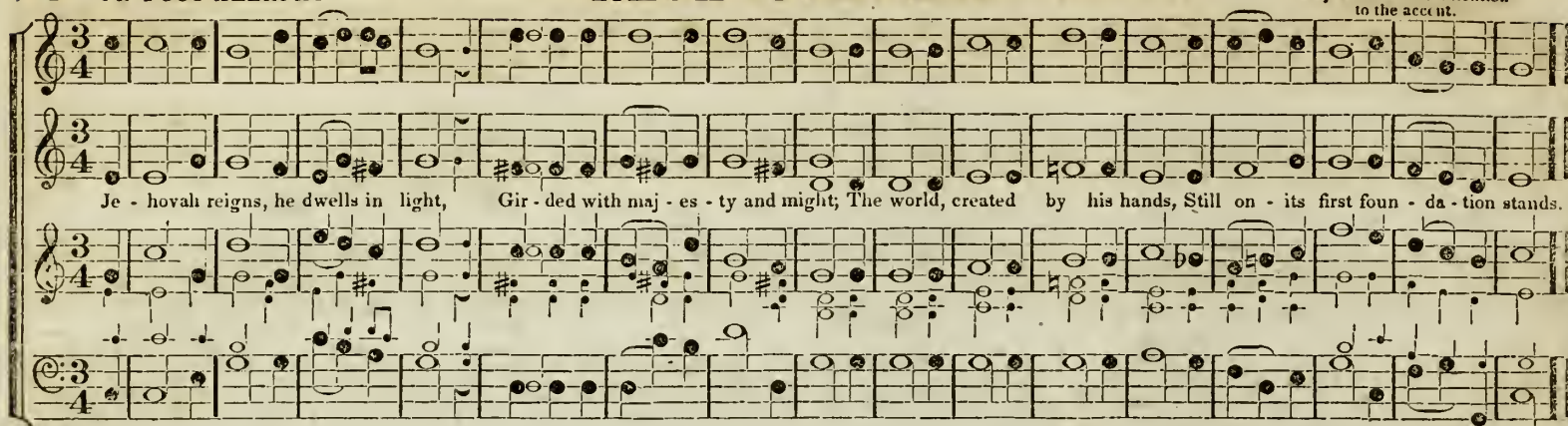
SOLO. TUTTI.

The second system of the musical score continues the hymn. It is also written for four staves. The lyrics are: 'morn - ing light, And talk of all thy truth at night, And - talk - of - all thy truth at - night.' Below the piano part, the markings 'SOLO.' and 'TUTTI.' are present, indicating different performance sections.

16 UN POCO ALLEGRO

REGENCY. L. M.

Common Hymn.
May be used with attention
to the accent.

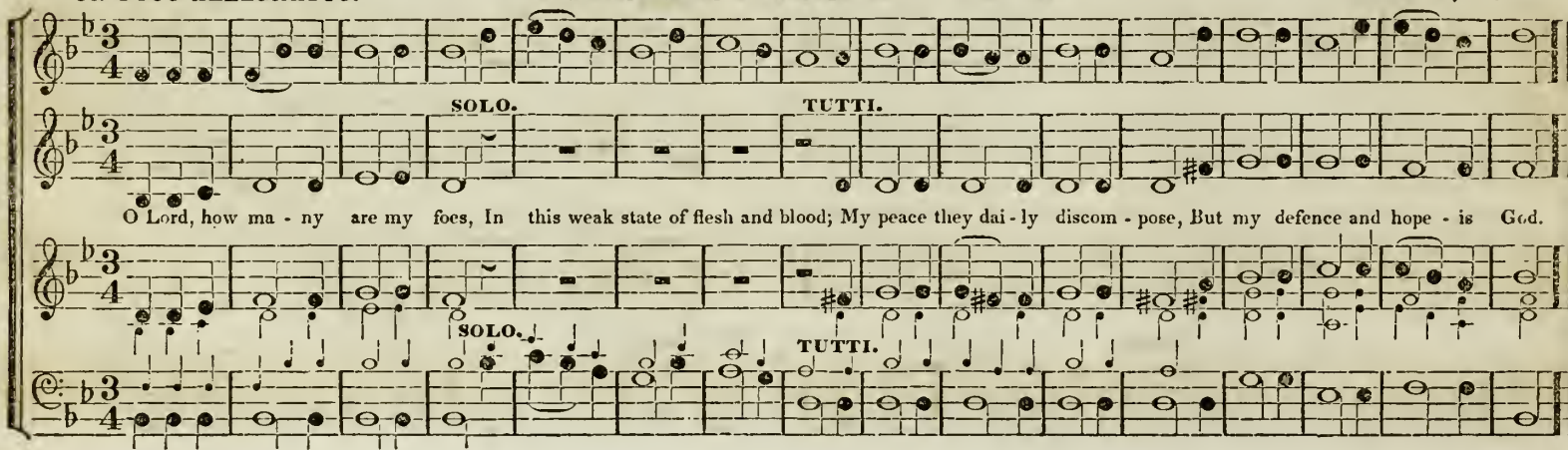


Je - hovah reigns, he dwells in light, Gir - ded with maj - es - ty and might; The world, created by his hands, Still on - its first foun - da - tion stands.

UN POCO ALLEGRETTO.

PERSECUTION. L. M.

Common Hymn.



SOLO. TUTTI.

O Lord, how ma - ny are my foes, In this weak state of flesh and blood; My peace they dai - ly discom - pose, But my defence and hope - is God.

SOLO. TUTTI.

ALLEGRO. ASSAI.

HYMN FOR ALL MANKIND. L. M.

Common Hymn, 17
OR ANTHEM.

Ye na - tions round the earth re - joice, - Be - fore the Lord, your sov'reign king; Serve him with cheer - - - ful heart and

CODA when used as an Anthem.

voice, With all your tongues his glo - - ry sing. Praise the Lord, O sing Je - - ho - vah's name. A - - men.

Hymn fine.

F. **FF.** **FF.**

Come, O my soul. in sac - - red lays, Attempt thy great Cre - a - tor's praise. But, oh what tongue can speak his fame! what

The first system of the musical score for the first stanza. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the organ accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRO VIVACE'.

mor - tal verse can reach the theme! En - thron'd a - mid the ra - diant spheres, The glo - - ry like a gar - ment wears; To

SOLO.

SOLO.

SOLO.

SOLO.

ORGAN.

The second system of the musical score for the second stanza. It also consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the organ accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRO VIVACE'. The word 'SOLO.' is written above the vocal staves at the beginning of the second line, and 'ORGAN.' is written below the organ staff at the end of the second line.

TUTTI. F.

form a robe of light di - - vine, Ten thou - sand suns a - round him shine, Ten thou - sand suns a - round him shine.

TUTTI. F.

ALLEGRETTO.

SANCTIFICATION. L. M.

Common Hymn.

Deep are - the wounds which sin has made; Where shall the sinner find a cure? In vain, a - las! is nature's aid; The work ex - ceeds her ut - most power.

KING DAVID. L. M.

Common Hymn.

From all that dwell be-low the skies, Let the Cre - - a - tor's praise a - - rise: Let the Cre a - - tor's praise a - rise:

Je - - ho - vah's glo - rious name be sung, Through ev' - ry land, by ev' - - ry tongue; Through ev'ry land, by ev' - ry tongue.

CRES. **MF.** **F.**

CRES. **MF.** **CRES.** **F.**

ALLEGRO.

MESSIAH. L. M.

Common Hymn.

21

He reigns! the Lord, the Sav - iour reigns! Sing to his name in lof - ty strains; Sing to his name in lof - ty strains;

Dynamic markings: MF., CRES., P., MF., CRES., CRES.

The first system of the musical score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes. Dynamic markings (MF., CRES., P.) are placed above specific measures to indicate changes in volume.

Let all the earth in songs re - joice, And in his praise ex - - alt their voice; And in his praise ex - alt their voice.

Dynamic markings: P., F., P., F.

The second system of the musical score continues the composition. It maintains the same four-staff format, key signature, and time signature. The lyrics 'Let all the earth in songs re - joice, And in his praise ex - - alt their voice; And in his praise ex - alt their voice.' are aligned with the musical notes. Dynamic markings (P., F., P., F.) are used to guide the performer's volume throughout the system. The notation includes various rhythmic patterns and rests, typical of 18th-century hymn tunes.

ISRAEL. L. M. NEW

Common Hymn.

Loud hallelujah's to the Lord, From distant worlds' where creatures dwell; Let heav'n be - gin the solemn word, And sound it dreadful down to hell.

UNISON.

UN POCO STACCATO. LEGATO.

MODERATO.

EASTPORT. L. M. NEW

Common Hymn.

No change of time shall ever shock, My firm af - fection, Lord to thee; For thou hast al - ways been a rock, A fortress and defence to me.

UN POCO STACCATO. LEGATO.

UN POCO ALLEGRO.

CHRISTIAN HYMN. L. M.

Common Hymn. 23

Great God, whose u - ni - versal sway, The known and unknown worlds obey; Now give the kingdom to thy Son, Ex - tend his power, ex - alt his throne.

This musical score is for a hymn in common time (C). It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The tempo is marked 'UN POCO ALLEGRO'. The lyrics are: 'Great God, whose u - ni - versal sway, The known and unknown worlds obey; Now give the kingdom to thy Son, Ex - tend his power, ex - alt his throne.'

ALLEGRETTO.

PENITENCE. L. M.

Common Hymn.

Blest is the man - for - ev - er blest, Whose guilt is pardoned by his God, Whose sins with sorrow are confessed, And covered with his Saviour's blood.

This musical score is for a hymn in 3/4 time (indicated by a '3' over a '4' in the first staff). It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Blest is the man - for - ev - er blest, Whose guilt is pardoned by his God, Whose sins with sorrow are confessed, And covered with his Saviour's blood.' The score includes markings for 'SOLO.*' and 'TUTTI.' in both the vocal and piano parts. The piece ends with 'D.C. *' (Da Capo).

* May be repeated.

24 ALLEGRO.

TETRARCH. L. M.

Common Hymn.
Accent peculiar.

First system of musical notation. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, Tenor) and the bottom staff is for the organ. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a rest for the first eight measures, followed by a melodic line. A dynamic marking 'P.' (piano) appears above the second staff. The lyrics 'Blest are the humble souls that see, Their cmp - ti - ness and pov - er - ty: Blest are the humble souls that see, Their cmp - ti - ness and pov - er - ty:' are written below the staves.

Blest are the humble souls that see, Their cmp - ti - ness and pov - er - ty: Blest are the humble souls that see, Their cmp - ti - ness and pov - er - ty:

Base Solo and Organ TUTTI P.

The Base Solo may be omitted.

Second system of musical notation. It continues the four-staff format. The lyrics 'And crowns of joy - - - - - laid up in heav'n;' are written below the staves. A dynamic marking 'F.' (forte) appears above the first staff. The lyrics 'Treasures of grace to them are giv'n, And crowns of joy, And crowns of joy laid up in heav'n; And crowns of joy laid up in heav'n.' are written below the staves. A dynamic marking 'F.' appears above the third staff. The lyrics 'And crowns of joy' are written below the staves. A dynamic marking 'F.' appears above the fourth staff.

And crowns of joy - - - - - laid up in heav'n;

Treasures of grace to them are giv'n, And crowns of joy, And crowns of joy laid up in heav'n; And crowns of joy laid up in heav'n.

And crowns of joy

ALLEGRETTO.

SAMARIA. L. M. Two Stanzas.

Common Hymn.

25

The trees of God, without the care, Or art of man, with sap are fed; The mountain ce - dar looks as fair, As those in roy - al gardens bred.

This block contains the musical notation for the first stanza. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves.

SECOND STANZA.

Safe in the lof - - ty ce - - dar's arms, The wand'ers of the air may rest; The hospi - ta - ble pine from harms, Protects the stork, her pi - ous guest.

This block contains the musical notation for the second stanza. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves. A small number '4' is printed below the first staff of the piano accompaniment.

CATHEDRAL CHANT. L. M.

Common Hymn.

I will ex - tol thee, Lord, on high; At thy command dis - ea - ses fly; Who, but a God, can speak and save, From the dark borders of the grave?

UNISON.

ALLEGRO VIVACE.

ALOWETTI. L. M.

Common Hymn.

Accent Peculiar.

High o'er the heav'ns supreme, a - lone, Th'et - er - nal Lord prepares his throne: O'er all his kingdom he'll ex - tend, Beyond a lim - it or an end.

D. C. *

* May be repeated, the first time, Solo and Piu, the second time, Tutti and Forte

ANDANTE.

REMEMBRANCE. L. M.

Common Hymn.

27

Second Treble.

Yes, we'll re - cord thy matchless love, Thou dear - est, tend - 'rest, best of friends, Thy dy - ing love the

The first system of the musical score for 'Remembrance' consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The second staff is labeled 'Second Treble' and also has a treble clef, two flats, and a 3/8 time signature. The third staff is in treble clef with two flats and a 3/8 time signature. The bottom staff is in bass clef with two flats and a 3/8 time signature. The lyrics are written below the second and third staves.

no - blest praise, Of long e - - ter - ni - - ty tran - scends; Of long e - - - ter - ni - - ty tran - scends.

The second system of the musical score continues with four staves. The top staff is in treble clef with two flats and a 3/8 time signature. The second staff is in treble clef with two flats and a 3/8 time signature. The third staff is in treble clef with two flats and a 3/8 time signature. The bottom staff is in bass clef with two flats and a 3/8 time signature. The lyrics are written below the second and third staves.

ETHIOPIA. L. M.

Common Hymn.

Be - fore Je - - ho - vah's aw - ful throne, Ye na - tions bow, with sa - cred joy: Ye na - tions bow, with sa - cred joy:

Know that the Lord is God a - - - lone; Know that the Lord is God a - lone; He can cre - - ate, and he de - stroy.

UN POCO ALLEGRETTO.

HEBREW HYMN. L. M.

Common Hymn.

29

My spir - it looks to God a - lone, My rock and ref - uge is his throne; In all my fears, in

all - my straits, My soul for his sal - va - tion waits; My soul - for his - sal - va - tion waits.

CRES.

CRES.

God is our

Now be my heart in - spir'd to sing, The glo - ries of my Saviour King; He comes with blessings

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written on the top staff, with lyrics underneath. The accompaniment is written on the bottom two staves.

from a - bove, - And wins the na - tions to his love! And wins the na - tions to his love!

And wins the

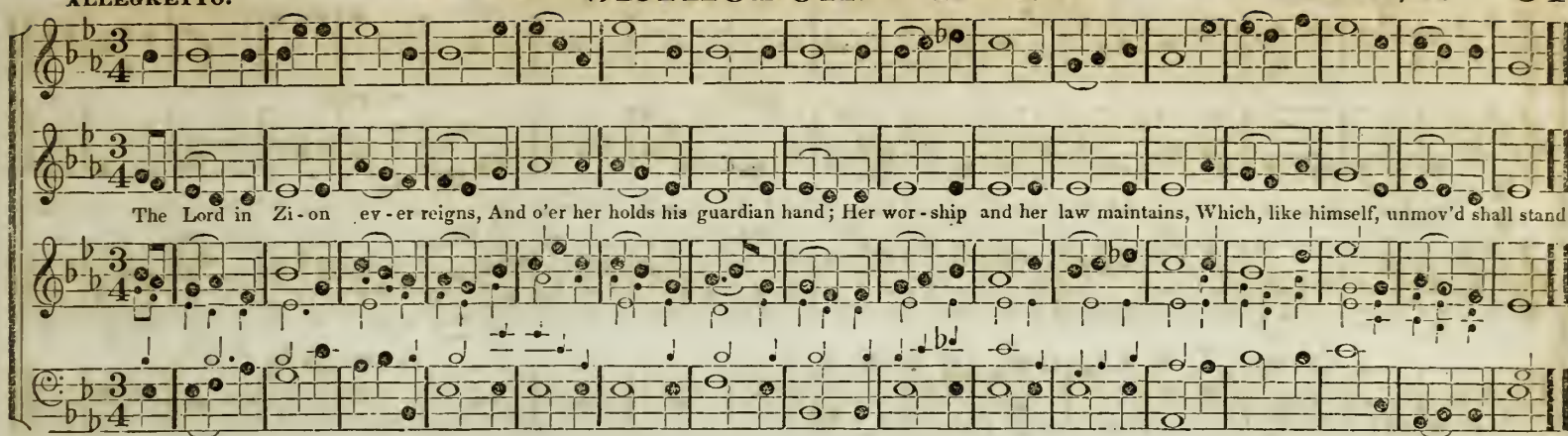
The second system of the musical score also consists of four staves in the same key and time signature. It continues the melody and accompaniment from the first system. The lyrics are written under the top staff. The system ends with a double bar line.

ALLEGRETTO.

ORTHODOX. L. M.

Common Hymn.

31



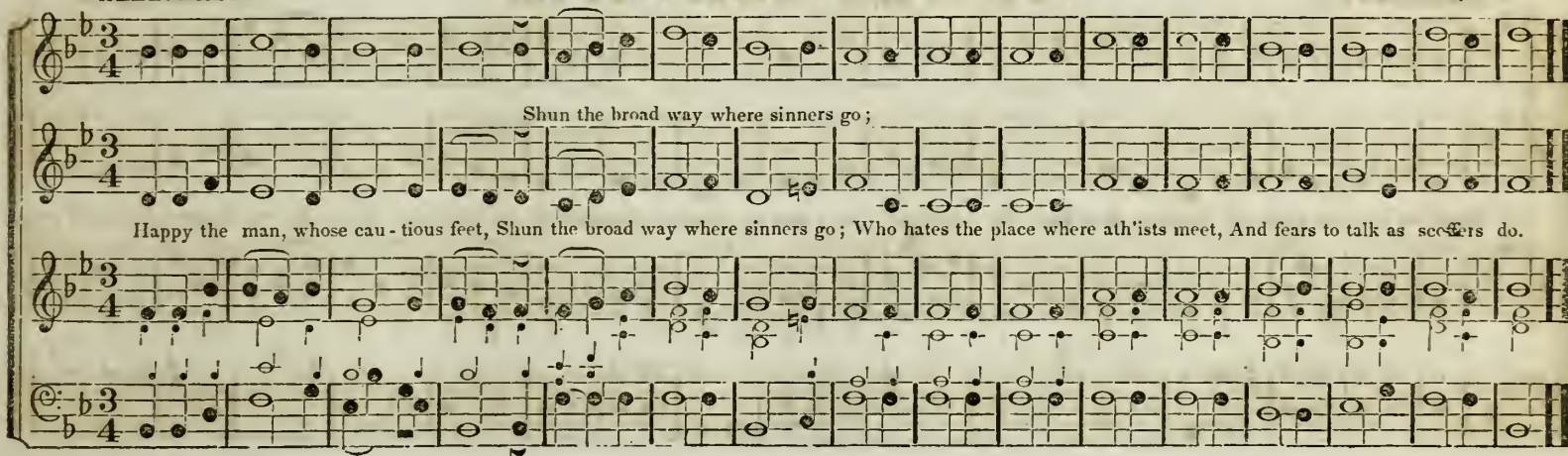
The Lord in Zi-on ev-er reigns, And o'er her holds his guardian hand; Her wor-ship and her law maintains, Which, like himself, unmov'd shall stand

This musical score is for the hymn 'Orthodox'. It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of four staves. The first staff is the melody. The second staff contains the lyrics. The third and fourth staves provide harmonic accompaniment. The tempo is marked 'ALLEGRETTO'.

ALLEGRETTO.

THE RIGHTEOUS. L. M.

Common Hymn.



Shun the broad way where sinners go;

Happy the man, whose cau-tious feet, Shun the broad way where sinners go; Who hates the place where ath'ists meet, And fears to talk as sec-ers do.

This musical score is for the hymn 'The Righteous'. It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of four staves. The first staff is the melody. The second staff contains the lyrics. The third and fourth staves provide harmonic accompaniment. The tempo is marked 'ALLEGRETTO'.

ALTO. SOLO. TUTTI.

$\frac{3}{4}$

The flow'ry spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine.

SOLO. TUTTI.

Detailed description: This is a musical score for a hymn. It features four staves. The first staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff is an alto line, also with a treble clef and two flats. The third staff is a solo line with a treble clef and two flats. The fourth staff is a tutti line with a bass clef and two flats. The music is in 3/4 time. The lyrics are: 'The flow'ry spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine.' The score includes markings for 'ALTO.', 'SOLO.', and 'TUTTI.'.

ALLEGRETTO.

TEMPLE SONG. L. M.

Common Hymn.

Stand up my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je - sus thy great Captain's gone.

Detailed description: This is a musical score for a hymn. It features four staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F-sharp). The second staff is a vocal line with a treble clef and one sharp. The third staff is a vocal line with a treble clef and one sharp. The fourth staff is a bass line with a bass clef and one sharp. The music is in 3/4 time. The lyrics are: 'Stand up my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je - sus thy great Captain's gone.' The score includes markings for 'ALLEGRETTO.' and 'Common Hymn.'.

UN POCO ALLEGRO.

THE CITY OF DAVID. L. M.

Peculiar Hymn.

33

Musical score for 'The City of David' in G major (one sharp) and 2/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day.'

ALLEGRETTO.

EASTER HYMN. L. M.

Common Hymn.

Musical score for 'Easter Hymn' in G major (one sharp) and 3/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'I know that my Redeemer lives, What joy the blest assurance gives! He lives, He lives, who once was dead, He lives my ever-lasting head.'

34 ALLEGRO.

INNOCENCE. L. M.

Common Hymn.

Who shall ascend thy heavenly place, Great God, and dwell before thy face, The man who loves re - li - gion now, And humbly walks with God be - low.—

The musical score for 'INNOCENCE' is written for three parts: Soprano, Alto, and Tenor/Bass. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked 'ALLEGRO'. The lyrics are: 'Who shall ascend thy heavenly place, Great God, and dwell before thy face, The man who loves re - li - gion now, And humbly walks with God be - low.—'

UN POCO ALLEGRO.

JOB. L. M.

Common Hymn.

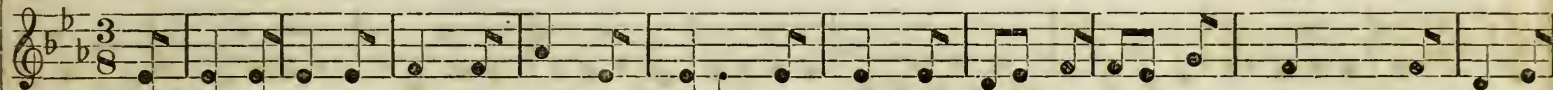
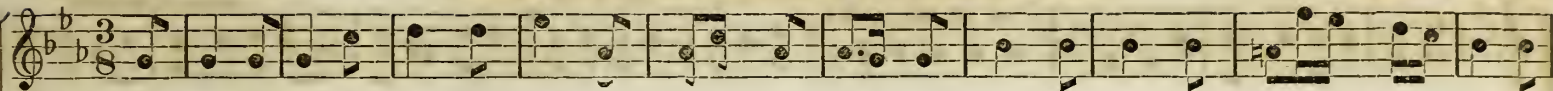
Lord, how shall wretched sinners dare, Look up to thy - - di - vine a - bode, Or off - er their im - perfect prayer, Be - fore a just and ho - ly God?

The musical score for 'JOB' is written for three parts: Soprano, Alto, and Tenor/Bass. It is in the key of B-flat major (indicated by two flats) and common time (C). The tempo is marked 'UN POCO ALLEGRO'. The lyrics are: 'Lord, how shall wretched sinners dare, Look up to thy - - di - vine a - bode, Or off - er their im - perfect prayer, Be - fore a just and ho - ly God?'

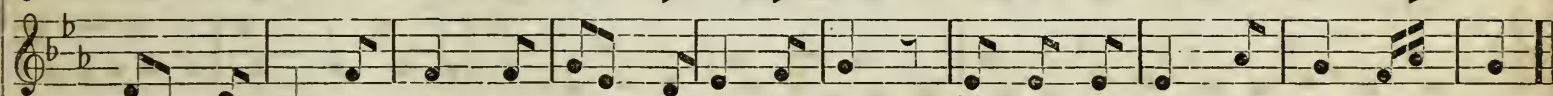
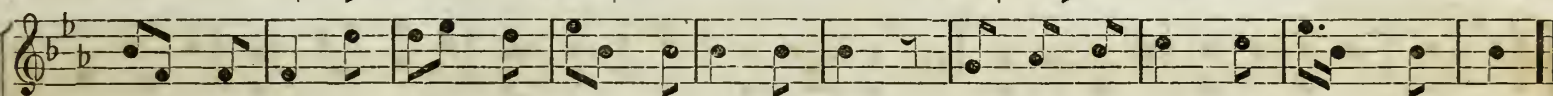
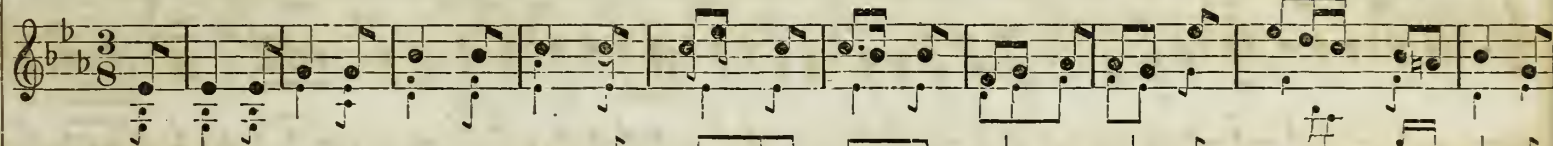
ANDANTE.

NEW ENGLAND. L. M.

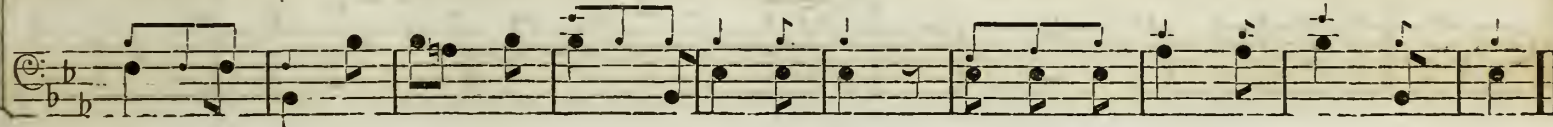
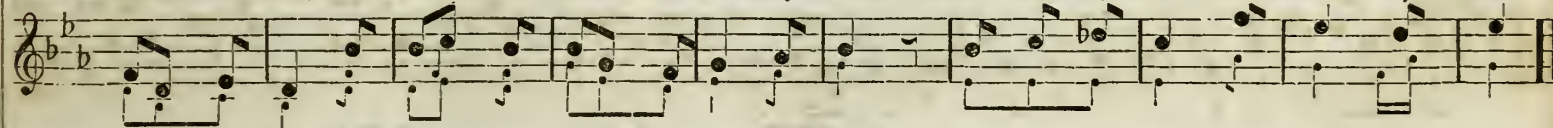
Common Hymn. 35



Lord, when thou didst as - cend on high, Ten thous - and an - gels fill'd the sky ; Those heaven - - ly guards a -



round thee wait, Like chariots, that at - tend thy state ; Like chariots, that at - - tend thy state.



36 ANDANTE.

BRYANT. L. M. Two Stanzas.

Peculiar Hymn.
May be used for other Hymns, with
attention to the accent.

This is the word of truth and love, Sent to the nations from above: Je - ho - vah here resolves, to show, What his almighty grace can do.

SECOND STANZA.

SOLO. This re - me - dy did wisdom find, To heal dis - ea - ses of the mind; This sov'reign balm, whose virtues can - re -

HYMN. Continued

37

TUTTI.

store the ruin ed creature man, This sove'reign balm, whose virtues can, Re - - store the ruined creature man.

ALLEGRETTO.

TUTTI.

SABBATH. L. M.

Common Hymn.

SECOND TREBLE. **SOLO.** **TUTTI.**

Lord how de - light - ful 't is to see, A whole as - sem - bly wor - ship thee! At once they sing, at once they pray, They hear of heav'n, and learn the way.

SOLO. **TUTTI.**

***ORGAN.** **D. C. ***

E

* The Solo may be sung the second time by male voices

COLLOCUTION. L. M.

Common Hymn.

All power and grace to God be - long, He is my strength, and he my song; He comes, my Sa - vour from his throne, He comes to bring sal - va - tion down.

ALLEGRETTO.

FIRMAMENT. L. M.

Common Hymn.

The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes behold thy work, We read thy name in fairer lines, We read thy name in fair - er lines.

SOLO. * SOLO. TUTTI. *

SOLO. * SOLO. TUTTI. *

D. CP.

ALLEGRETTO

CONFESSION. L. M.

Peculiar Hymn.
May be used or other Hymns, with
attention to the accent. 39

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

'Tis by the faith of joys to come, We walk through des-erts dark as night; Till we ar-rive at heav'n, our home,

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the top staff.

Faith is our guide, and Faith our light; Faith is our guide, - - - and Faith our light.

BAPTIST. L. M.

Peculiar Hymn.
May be used for other Hymns.
with attention to the accent

First system of the hymn, featuring four staves of music. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'UN POCO ALLEGRETTO'.

Come, Ho - ly Spir - it, calm each mind, And fit - - - us to ap - - proach our God; Re - move each

CHORALMENTE.

Second system of the hymn, featuring four staves of music. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'CHORALMENTE'.

vain, each world - ly thought, And lead us to thy blest a - - bode; And lead us to thy blest a - - bode.

ALLA BREVE.

MAGNIFICAT. L. M.

Common Hymn.
OR ANTHEM.

41

Kingdoms and thrones to God - be - long, Crown him ye - na - tions, in - your song: His wond'rous name and power re - hearse, His

* CODA WHEN USED AS AN ANTHEM.

honors shall en - rich your verse. Praise ye the Lord, praise ye the Lord! Hallelujah Amen, Hal - le - lu - jah, A - - men. . .

HYMN FINE. FE. F DECRESC.

OLD CHANT. L. M.

Common Hymn.

How vain is all beneath the skies! How transient ev'ry earthly bliss! How slender all the fondest ties, That bind us to a world like this.

UN POCO STACCATO.

ALLEGRETTO.

CONVENT CHANT. L. M.

Common Hymn.

Accent Peculiar.

Deep are the wounds which sin has made; Where shall the sinner find a cure? In vain, a - - las! is nature's aid; The work ex - ceeds her utmost pow'r.

UN POCO STACCATO.

ALLA BREVE.

GERMAN CHANT. L. M.

Common Hymn.

43

Before the heav'ns were spread abroad, From ever - lasting was the Word; With God he was, the Word was God, And must di - vinely be a - dor'd.

STACCATO.

ALLA BREVE.

AMERICAN CHANT. L. M.

Common Hymn.

Be - hold, the blind their sight receive ! Behold, the dead awake and live ! The dumb speak wonders, and the lame, Leap like the hart, and bless his name.

44 ALLEGRO.

LUTHER'S CHANT. L. M.

Common Hymn.
Accent Peculiar.

Great God, we sing thy migh - ty hand, By that supported still we stand; The op' - ning year thy mercy shows, Let mercy crown it till it close.

UN POCO STACCATO.

ALLEGRETTO QUASI ANDANTINO. CENCHREA CHANT. L.M.

Common Hymn.

Why droops my soul, with grief oppress? Whence these wild tumults in my breast? Is there no balm to heal my wound? No kind physician to be found?

UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M.

Common Hymn. 45
Accent Peculiar.

Show pi - ty Lord, O Lord, forgive, Let a re pent - ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?

VIVACE.

MISSIONARY CHANT. L. M.

Common Hymn.

Ye Christian heroes, go proclaim, Sal - vation in Im - manuels name; To distant climes, the tidings bear, And plant the rose of Sha - ron there.

UN POCO STACCATO.

EVENING CHANT. L. M.

Common Hymn.

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

UN POCO STACCATO.

ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT. L. M.

Common Hymn.

So let our lips and lives express, The ho - ly gospel we pro - fess; So let our works and virtues shine, To prove the doctrine all di - vine.

UN POCO STACCATO

ALLEGRO ASSAI.

OLYMPUS. L. M.

Common Hymn.
Accent Peculiar.

47

CRES.

Ye nations round the earth, rejoice, Be - fore the Lord, your sov'reign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

CRES.

UN POLO ALLEGRETTO.

PRISCILLA. L. M.

Common Hymn.

SOLO. TUTTI. P.

Come in thou bles-sed of the Lord, Oh come in Je - sus' pre - - cious name; We welcome thee with one accord, And trust the Saviour does the same.

SOLO. TUTTI. P.

TRANSIENTNESS. L. M.

Common Hymn.
MINOR MODE.

Far from my thoughts, vain world, begone, Let my re - lig - ious hours a - lone; Fain would my eyes my Sav - iour see; I wait a vis - it, Lord, from thee.

ALLEGRO.

TRANSIENTNESS. L. M.

Common Hymn.
MAJOR MODE.

Hail great Imman - uel, all di - vine! In thee, thy Father's glories shine; Thy glorious name shall be - ador'd, And ev' - ry tongue confess thee Lord.

ANDANTINO

AQUILA. L. M.

Common Hymn.

49

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "To God, the great, the ev - er blest, Let songs of hon - or be address; His mer - cy firm for - ev - er stands; Give

The second system of the musical score continues the composition with four staves. The lyrics are: "him the thanks his love de - mands, His mer - cy firm for - - ev - er stands; Give him the thanks his love de - mands."

He dies! the friend of sinners dies! Lo! Sa - lems daughters weep a - round! A sol - emn darkness veils the skies! A sudden trembling shakes the ground.

UNISON.

4. The ri - sing God for - sakes the tomb, Up to his Fathers court he flies; Che - rubic legions guard him home, And shout him welcome to the skies.

UNISON.

But lo! what sudden joys we see!

PRESTO.

BOSTON. L. M.

Common Hymn.

51

My God, my King, thy va - rious praise, Shall fill the rem - nant of my days; Thy grace em - ploy my hum - ble tongue, Till

SOLO.

SOLO.

ORGAN.

This system contains the first four staves of the hymn. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note G4, followed by a half note A4, and then a series of quarter notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The second staff is a vocal line in treble clef, continuing the melody. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is an organ line in bass clef, providing harmonic support. The lyrics are written below the vocal staves.

death, and glo - ry raise the song. Thy grace em - ploy my hum - ble tongue, Till death and glo - ry raise the song.

TUTTI.

CRESC.

TUTTI.

CRESC.

This system contains the next four staves of the hymn. The first staff is a vocal line in treble clef, continuing the melody. The second staff is a vocal line in treble clef, continuing the melody. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is an organ line in bass clef, providing harmonic support. The lyrics are written below the vocal staves.

W. E. ELIOT'S HYMN. L. M.

Common Hymn.

ALLEGRO VIVACE.

ALTO.

TENOR.

SECOND TREBLE.

E - ter - nal God, ce - les - tial King, Ex - alt - ed be thy glo - - rious name; Ex - alt - ed be - thy glo - rious name;

SOLO.

TUTTI.

Let hosts - in - heav'n thy prais - es sing, And saints on earth thy love pro - - claim, And saints on - earth - thy love pro - claim.

ALLA CAPELLA

CALVIN. L. M. or First Stanza.*

Common Hymn.

53

Arise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

SOLO. TUTTI.

UNISON. SOLO. TUTTI. FINE.

ALLA CAPELLA.

MELANCHTHON. L. M. *Second Stanza.

Common Hymn.

Ye mighty rulers of the land, Give praise and glo - ry to the Lord; And while before his throne ye stand, His great and powerful acts re - cord.

F FINE.

CONSOLATION. L. M.

Common Hymn.

Stay, thou in - sult - ed Spirit, stay, Though I have done thee such des - pite ; Nor cast the sin - ner quite a - way, Nor take thine ev - er - last - ing flight.

ALLEGRO ASSAI.

AMON. L. M.

Common Hymn.

My soul, thy great Cre - a - tor praise ; When cloth'd in his ce - les - tial rays, He in full maj - es - ty - appears, And like a robe - his glo - ry wears.

ALLEGRO VIVACE-BREVE.

HASLINGER. L. M.

Common Hymn

55

Hark! from the cross a voice of peace, Bids Si-nai's aw - ful thunder cease! Sinner! that voice of love o - bey, From Christ the true, the liv - ing way.

UNISON.

ALLEGRETTO.

STADLER. L. M.

Common Hymn.

Jesus where'er thy pro - ple meet, There they be - hold thy mer - cy seat; Where'er they seek - thee, thou - art found, And ev - ry place is hallowed ground.

The Lord is judge be - fore his throne - All na - tions shall - his justice own : Oh may my soul be found sincere, And stand approved with courage there.

ALLEGRETTO MODERATO.

PISARI. L. M. *Second Stanza. Common Hymn.

Al - migh - ty maker of - my frame, Teach me the measure of - my days ; Teach me - to know how frail I am. - To spend the remnant to - thy praise.

MODERATO.

MOUNT VERNON. L. M.

From the Ancient Lyre. 57

The first system of music for 'MOUNT VERNON' consists of two staves. Both staves are in G major (one sharp) and 4/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The music is marked 'MODERATO'.

Pre-serve me, Lord, in time - of need, For succour to thy throne I flee; But have no mer-its there to plead, My goodness can-not reach to thee.

The second system of music for 'MOUNT VERNON' continues the melody and accompaniment from the first system. It also consists of two staves in G major and 4/4 time.

ALLEGRETTO.

DENTON. L. M.

The first system of music for 'DENTON' consists of two staves. The upper staff is marked '2d Treble.' and the lower staff is marked '1st Treble.' Both staves are in G major (one sharp) and 4/4 time. The music is marked 'ALLEGRETTO'. The system includes a 'SOLO.' section and a 'TUTTI.' section.

Great God, at - tend while Zi - on sings, - The joy - that from - thy presence springs; To spend one day with thee on earth, Exceeds a thou-sand days of mirth.

The second system of music for 'DENTON' continues the melody and accompaniment from the first system. It also consists of two staves in G major and 4/4 time. The system includes a 'SOLO.' section and a 'TUTTI.' section.

He - that - hath made - his ref - uge God, Shall find - - a most - se - cure - a - bode;

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The tempo is marked 'ALLEGRO ASSAI'. The lyrics are written below the first two staves.

Shall find a &c.

Shall walk - all - day be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.

SOLO. 2d. TREBLE. TUTTI.

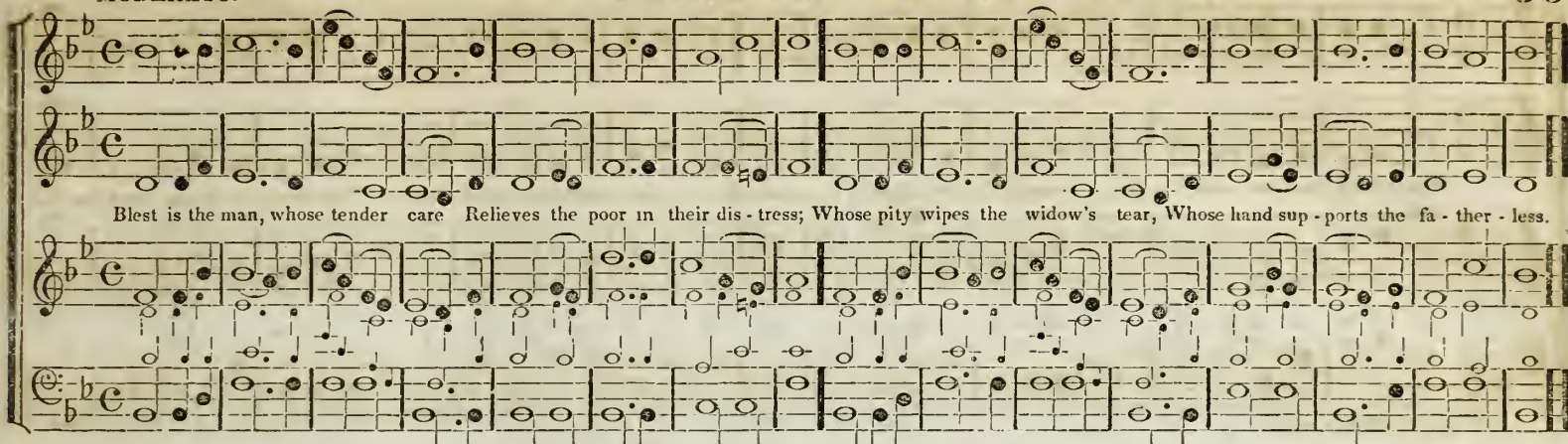
SOLO. TUTTI.

This system contains four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature has one flat (B-flat). The tempo is marked 'ALLEGRO ASSAI'. The lyrics are written below the first two staves. The system includes markings for 'SOLO. 2d. TREBLE.', 'TUTTI.', 'SOLO.', and 'TUTTI.'.

MODERATO.

INDIANA. L. M.

59



Blest is the man, whose tender care Relieves the poor in their dis-tress; Whose pity wipes the widow's tear, Whose hand sup-ports the fa-ther-less.

ALLEGRO.

CHESTNUT STREET. L. M.



Great is the Lord, ex-alt-ed high, A-bove all pow'rs, and ev'-ry throne; What-e'er he please, in earth or sea, Or heav'n or hell, his hand hath done.

Come O my soul in sacred lays, Attempt thy great Creator's praise ; But oh ! what tongue can speak his fame, What mortal verse can reach the theme.

UN POCO STACCATO.

ALLA BREVE.

KING STREET. L. M.

Common Hymn.

Lord when thou didst ascend on high, Ten thousand an - gels fill'd the sky ; Those heav'nly guard around thee wait, Like chariots that - attend thy state.

FZ.

FZ

ALLEGRO ASSAI.

OTIS. L. M.

61

Thrice happy man! who fears - the Lord, - Loves his com - mands, and trusts his word; - - Honor and peace his

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The music is in a simple, hymn-like style with a mix of eighth and sixteenth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

SOLO. 24 TREBLE. TUTTI.

days at - tend, And bless - ings on - his - seed de - - scend, And blessings on his seed descend.

SOLO. TUTTI.

The second system of the musical score continues the piece. It also consists of four staves (two treble, two bass). The key signature remains B-flat major. The lyrics continue below the staves. The system includes markings for 'SOLO. 24 TREBLE.' and 'TUTTI.' above the staves, indicating changes in the musical arrangement. The notation continues with various note values and rests, maintaining the hymn-like character.

Great shep - herd of - thine Is - - ra - - - el, Who didst be - tween the cher - ub's dwell, -

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

And lead - the tribes, - thy cho - - sen sheep; Safe through the des - ert and the deep.

SOLO. 2d. TREBLE. TUTTI. SOLO. TUTTI.

The second system of the musical score also consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves. Above the staves, the words 'SOLO. 2d. TREBLE.' and 'TUTTI.' are written to indicate the performance of different parts. The lyrics are: 'And lead - the tribes, - thy cho - - sen sheep; Safe through the des - ert and the deep.'

ALLEGRO.

ILLINOIS. L. M.

Common Hymn, 63

O God, thou art my God a - lone; Ear-ly to thee-my soul-shall cry, - A pil-grim in - a land un-known, A thirs-ty land, whose springs are dry.

Crescd:

Vs. 4. Sing Ward Pg. 61.

ALLEGRO.

ARKANSAW. L. M.

Common Hymn.

Kingdoms and thrones to God - be-long; Crown him, ye na-tions, in your song: His wondrous name and pow'r rehearse; His honors shall en-rich your verse.

Unison.

Unison.

There is a stream, whose gentle flow Sup - plies the ci - ty of our God; Life, love, and joy still gliding through, And wat'ring our di - vine a - bode.

ALLEGRETTO MODERATO.

UXBRIDGE. L. M.

At an-chor laid, re-mote from home, Toil-ing, I cry sweet spir - it come; Ce - les-tial breeze, no lon - ger stay, But swell my sails, and speed my way.

CHORAL.

KOERNER. L. M.

Common Choral.

81

Deep in our hearts, let us re - cord, The deep - er sor - rows of our Lord; Be - hold the ris - ing bil - lows roll, To o - verwhelm his ho - ly soul.

CHORAL.

EISENHOFER. L. M.

Common Choral.

The Lord! how wond'rous are his ways! How firm his truth!—how large his grace! He takes his mercy for his throne, And thence he makes his glories known.

Lord, hear my words my spir - it see, When wrapt in solemn thoughts of thee: My King, my God, my cries at - tend; To thee my suppliant pray'rs as - cend.

SECOND STANZA.

Whene'er the morning rays ap - pear, Thou Lord, my ear - ly voice shalt hear: To thee my lift - ed hands shall rise, And faith look up with longing eyes.

CHORAL.

PAER. L. M.

Common Choral.

83

Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad; Let all the pow'rs with - in me join, In work and worship so di - vine.

CHORAL.

VIOTTI. L. M.

Common Choral.

Thro' ev'-ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne ere heav'n was made, Or earth thy humble foot - stool laid.

84 CHORAL.

GOMORRHA. L. M.

Common Choral.

I spread my sins be - fore the Lord, And all my se - cret faults confess; Thy gos - pel speaks a pard'ning word, Thy Ho - ly Spir - it seals the grace.

This musical score is for the hymn 'GOMORRHA. L. M.' in Common Choral style. It consists of four staves. The first two staves are vocal parts, and the last two are a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'I spread my sins be - fore the Lord, And all my se - cret faults confess; Thy gos - pel speaks a pard'ning word, Thy Ho - ly Spir - it seals the grace.'

CHORAL.

CAIAPHAS. L. M.

Common Choral.

Show pi - ty. Lord, O Lord for - give, Let a re - pent - ing reb - el live; Are not thy mercies large and free, May not a sin - ner trust in thee?

This musical score is for the hymn 'CAIAPHAS. L. M.' in Common Choral style. It consists of four staves. The first two staves are vocal parts, and the last two are a piano accompaniment. The key signature has one sharp (F-sharp), and the time signature is common time (C). The lyrics are: 'Show pi - ty. Lord, O Lord for - give, Let a re - pent - ing reb - el live; Are not thy mercies large and free, May not a sin - ner trust in thee?'

CHORAL.

DISTRESS. L. M.

Common Choral.

85

Musical score for 'DISTRESS. L. M.' in common time. The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The lyrics are: 'Preserve me Lord in time of need, For succour to thy throne I flee, But have no merits there to plead: My goodness cannot reach to thee.'

CHORAL.

CHEROKEES. C. M.

Common Choral.

Musical score for 'CHEROKEES. C. M.' in common time. The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The lyrics are: 'Lord hear the voice of my com-plaint; Accept my se-cret prayer; To thee a-lone, my King, my God, Will I for help re-pair.'

CHORAL SONG. L. M.

Common Choral.

Lord, I can suf-fer thy re-bukes, When thou with kindness dost chastise; But thy fierce wrath I cannot bear, O let it not a-gainst me rise.

The musical score for 'CHORAL SONG. L. M.' consists of four staves. The first two staves are for the vocal parts, with a treble clef and a 4/2 time signature. The third and fourth staves are for the piano accompaniment, with a bass clef and a 4/2 time signature. The key signature is one sharp (F#). The lyrics are written below the vocal staves.

CHORAL.

SODOM. L.M.

Common Choral.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on high, In pride, and robes of honor shine!

The musical score for 'SODOM. L.M.' consists of four staves. The first two staves are for the vocal parts, with a treble clef and a common time signature (C). The third and fourth staves are for the piano accompaniment, with a bass clef and a common time signature (C). The key signature is one sharp (F#). The lyrics are written below the vocal staves.

CHORAL.

THE HOLY CITY. L. M.

Common Choral.

87

Two systems of musical notation for 'The Holy City'. Each system consists of four staves: two treble clefs and two bass clefs. The music is in common time (C) and B-flat major. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The lyrics are written below the staves.

'Twas by an or - der from the Lord, The ancient prophets spoke his word; His Spir - it did their tongues inspire, And warm their hearts with heav'nly fire.

CHORAL.

IMMORTALITY. L. M.

Common Choral.

Two systems of musical notation for 'Immortality'. Each system consists of four staves: two treble clefs and two bass clefs. The music is in common time (C) and B-flat major. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The lyrics are written below the staves.

Un - veil thy bo - som, faithful tomb; Take this new treas - ure to thy trust, And give these sacred rel - ics room, To slumber in the si - lent dust.

THE PIOUS MAN. L. M.

Common Choral.

When dangers, woes, or death are nigh, Past mercies teach me where to fly; Thine arm Al-mighty God can aid, When sickness, griefs, and pains invade.

This musical score is for a four-part choral setting of 'THE PIOUS MAN'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORAL.

PEACE. L. M.

Common Choral.

Now may the God of grace and pow'r, Attend his people's humble cry; Defend them in the needful hour, And send de-liv'rance from on high.

This musical score is for a four-part choral setting of 'PEACE'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORAL.

The celebrated **OLD HUNDRED.** L. M. Common Choral. 89

ALTO or SECOND TREBLE.

Be thou O God ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o - - bey'd.

This musical score is for a choral setting of 'The celebrated OLD HUNDRED' by L. M. It is in common time (C) and the key signature has two sharps (F# and C#). The score is written for four parts: Soprano, Alto or Second Treble, Tenor, and Bass. The lyrics are: 'Be thou O God ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o - - bey'd.'

CHORAL.

WORLD'S PRAYER. L. M.

Common Choral.

In - dulgent sov'reign of the skies, And wilt thou bow thy gracious ear? While feeble mortals raise their cries, Wilt thou the great Je ho - vah hear?

This musical score is for a choral setting of 'WORLD'S PRAYER' by L. M. It is in common time (C) and the key signature has one sharp (F#). The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'In - dulgent sov'reign of the skies, And wilt thou bow thy gracious ear? While feeble mortals raise their cries, Wilt thou the great Je ho - vah hear?'

SOLO.*

O ren - der thanks, and bless the Lord, In - yoke - his sac - red name. Ac - quaint the - na - tions

SOLO.

TUTTI. F.

with - - - his deeds, His matchless deeds proclaim; - - - His matchless deeds pro - claim

TUTTI. F.

SOLO. D. C. *

Detailed description: This is a musical score for a hymn titled 'FACTUM. C. M.' in Common Hymn style. The tempo is marked 'ALLEGRETTO.' The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'O ren - der thanks, and bless the Lord, In - yoke - his sac - red name. Ac - quaint the - na - tions with - - - his deeds, His matchless deeds proclaim; - - - His matchless deeds pro - claim'. The score includes several performance markings: 'SOLO.*' at the beginning of the first system, 'SOLO.' at the beginning of the second system, 'TUTTI. F.' (Tutti, Forte) at the beginning of the third system, and 'SOLO. D. C. *' (Solo, Da Capo) at the end of the fourth system. The notation includes various musical symbols such as notes, rests, and bar lines.

ALLEGRETTO

EXPLORATION. C. M.

Common Hymn.
Musical Sense Peculiar

91

Great God the na - tions of the earth, Are by Cre - a - tion thine; And in thy works by all be - held; Thy

The first system of the musical score for 'EXPLORATION. C. M.' consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

pow'r and glo - ry shine; And in thy works, by all be - held, Thy pow'r and glo - ry shine, Thy pow'r and glo - ry shine.

UNISON.

The second system of the musical score continues with four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The word 'UNISON.' is written below the fourth staff.

EXHORTATION. C. M.

Common Hymn.

SOLO.

O may his love - im - mor - - tal flame! Tune

To our Re - deem - er's glo - rious name, A - wake the sacred song!

SOLO.

O may his love im - mor - - tal flame! Tune

ev' - ry heart and tongue.

TUTTI.

O may his - love - im - mor - tal - - flame. Tune ev' - ry heart and tongue.

TUTTI.

ev - ry heart and tongue.

Blest is the man, - who shuns the place, Where sin - ners love to meet; Who fears to

tread their wick - ed ways, And hates the scoffers' seat, - - - And hates the scoffers' seat.

The musical score is written in 3/8 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are written below the vocal staff. The score consists of two systems of music. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The piano accompaniment provides a steady harmonic support for the vocal melody.

First system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat (B-flat). The second staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. The third staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. The fourth staff is a bass line in bass clef, 3/8 time, with a key signature of one flat. The lyrics are: "O all - ye lands in God rejoice, To him your thanks be - long; To him your thanks be - long;". There are dynamic markings: "F." above the second staff and "F. TUTTI." above the third staff. There is also a "SOLO." marking above the third staff.

O all - ye lands in God rejoice, To him your thanks be - long; To him your thanks be - long;

SOLO. F. TUTTI.

Second system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. The second staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. The third staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. The fourth staff is a bass line in bass clef, 3/8 time, with a key signature of one flat. The lyrics are: "In strains of glad - ness, raise - your voice, In loud and joyful song, In loud and joy - ful song.". There are dynamic markings: "CRESC." above the second staff, "SOLO." above the third staff, and "TUTTI." above the fourth staff.

CRESC.

In strains of glad - ness, raise - your voice, In loud and joyful song, In loud and joy - ful song.

SOLO. TUTTI.

UN POCO ALLEGRETTO.

SUPPLICATION. C. M.

Common Hymn. 95

Lord hear me, when without disguise, My words to thee as - - cend; And when my med - i tations rise, Oh gra - cious - ly at - tend.

ALLEGRETTO QUASI ANDANTINO.

LECTURE. C. M.

Common Hymn.

Lord what is man poor fee - ble man, Born of the earth - at first? - His life's - a sha - dow light - and vain, Still hastening to the dust.

HOSANNA. C. M.

Common Hymn.
Used with attention to the Musical Sense.

Ho - san - na to - - our conquering king! All hail - in - car - - nate love! All hail - in - car - nate love!

Ten thou - sand songs and glo - ries wait, - To crown thy head a - - bove, To crown thy head a - bove.

ALLEGRO ASSAI.

OBLIGATION. C. M. NEW.

Common Hymn. 97

Long as I live I'll bless thy name, My King, my God - - - - of love; My work and joy shall be the same, In bright - - - - er worlds a -bove.

ALLEGRO VIVO.

HARMONY. L. M. NEW. Hymn Chant.

Common Hymn.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vil-est sin-ner may re-turn.

UN POCO STACCATO.

HOPE. C. M.

Peculiar Hymn.
May be used with attention
to the Accent.

When Death appears be-fore my sight, In all - his dire ar - ray, Un - equal to the dread - ful fight, My courage faints a - way.

UN POCO ALLEGRETTO.

AMERICAN PSALM. C. M.

Common Hymn.

O God of hosts, the mighty Lord, How love-ly is the place, - - Where, in thy glory we - - be - hold, The brightness of thy face, The brightness of thy face.

ALLEGRO ASSAI.

HUMMEL. C. M.

Common Hymn. 99

A - wake, ye saints, to praise your King, Your sweetest passions raise ; Your pi - ous -pleasure, while you sing, - Increasing with the praise.

UN POCO ALLEGRETTO.
QUASI ANDANTINO E RISOLUTO.

COLUMBIA. L. M.

SOLO. TUTTI.

Ye nations round - the earth - rejoice, Before the Lord, your sov'reign King ; Serve him with cheerful heart and voice, With all your tongues his glory sing.

UNISON. SOLO. TUTTI.

100 UN POCO ALLEGRO.

CANNABICH.

C. M.

Two Stanzas.

Common Hymn.
OR ANTHEM.

Musical score for the first stanza of 'Cannabich'. It features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is written on a single staff. The lyrics are: 'How sweet, how heav'nly is the sight, When those that love the Lord, - In one an - oth - er's peace delight, And thus ful - fil his word! -'. The piece concludes with a 'FINE.' marking.

Musical score for the second stanza of 'Cannabich'. It features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody is written on a single staff. The lyrics are: 'When each can feel his brother's sigh; And with him bear a part; - When sorrow flows from eye to eye, And joy from heart to - heart, - And joy from heart to heart, -'. The piece concludes with a 'FINE.' marking.

ANDANTE.

UNGELENK. C. M.

Common Hymn.
MINOR.

101

In mer-cy, not in wrath rebuke Thy fee-ble worm, my God; My spi-rit dreads thine an-gry look, And trembles at thy rod.

ANDANTINO.

UNGELENK. C. M.

Common Hymn.
MAJOR.

But hence, thou en-e-my de-part, Nor tempt me to de-spair; My Saviour comes to cheer my heart, The Lord has heard my prayer.

Let children hear the might - ty deeds, Which God perform'd of old ; Which in our younger years we saw, And which our father's told ;

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many beamed eighth notes.

* SECOND STANZA.

And which our fa - thers told. He bids us make his glories known, His works of pow'r and grace ; And we'll con - vey his

UNISON.

The second system of the musical score also consists of three staves in the same key signature and time signature. The lyrics for the second stanza are written below the staves. The word 'UNISON.' is centered below the bottom staff. The musical notation continues in the same style as the first stanza.

HYMN. Continued.

103

won - ders down, - - Through ev' - ry ris - ing race, - Through ev' - ry, ev' - - ry ris - ing race.

ANTHEM D. C. *

ALLEGRO ASSAI.

MISSIONARY SONG. C. M.

A - wake my soul stretch ev'ry nerve, And press with vigor on: A heav'nly race de-mands thy zeal, A bright im - mor - tal crown, A bright im - mor - tal crown.

SOLO. F TUTTI.

SOLO. TUTTI.

Lord, what a wretch - ed land is this, That yields us no sup - ply, That yields us no - - sup - - - ply, No

SOLO. TUTTI.

The first system of the musical score for 'Life's Pilgrimage'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 3/8 time signature. The tempo is marked 'ANDANTE.' and the meter is 'C. M.' (Common Meter). The system includes a 'SOLO.' section and a 'TUTTI.' section.

cheer - ing fruits no wholesome trees, No streams of liv - ing joys, - - No streams of liv - ing joys. - -

The second system of the musical score. It continues the melody and accompaniment from the first system. The vocal line continues with the lyrics 'cheer - ing fruits no wholesome trees, No streams of liv - ing joys, - - No streams of liv - ing joys. - -'. The system concludes with a double bar line.

ALLEGRO.

HALLELUJAH. C. M.

Common Hymn.

105

Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, And spread his glorious praise, And spread his glo - rious praise.

UNISON.

The musical score for 'HALLELUJAH. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO.' The lyrics are: 'Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise, And spread his glorious praise.' The word 'UNISON.' is written above the piano part.

UN POCO ALLEGRO.

CAPPADOCIA. C. M.

Common Hymn.

Sing to the Lord, ye distant lands! Ye tribes of ev'ry tongue! His new dis - cover'd grace demands A new and no - bler song, A new and nobler song.

SECOND TREBLE. SOLO. TUTTI.

TUTTI.

SOLO.

The musical score for 'CAPPADOCIA. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'UN POCO ALLEGRO.' The lyrics are: 'Sing to the Lord, ye distant lands! Ye tribes of every tongue! His new discovered grace demands A new and nobler song, A new and nobler song.' The word 'SECOND TREBLE.' is written above the first vocal staff, 'SOLO.' above the second vocal staff, and 'TUTTI.' above the piano part.

MORNING PRAYER. C. M.

Common Hymn.

A - wake, my soul, to sound his praise, Awake, my harp to sing; Join all my powers, the song to raise, And morning incense bring, And morning incense bring.

The musical score for 'Morning Prayer' consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves.

ALLEGRETTO.

ETERNITY. C. M.

Peculiar Hymn.
May be used without the Rests.

The time is short! sinners beware, Nor tri - fle time a - way; The word of great - sal - va - tion hear, While yet 'tis called to day.

The musical score for 'Eternity' consists of four staves. The first three staves are in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the first three staves.

ALLEGRO ASSAI

BITHYNIA. C. M. Two Stanzas.

Common Hymn.

107

6/4

SECOND TREBLE.

SOLO.

O all ye lands, re - joice in God, Sing prai - ses to - his name; Let all the earth, with one ac - cord, His wond'rous acts proclaim; - - And

SOLO.

6/4

SOLO for 2d. Treble or Tenor.

TUTTI.

let his faith - ful servants tell, How by - re - deem - ing love, - - - Their souls are saved from death and hell, To share the joys a - - bove.

TUTTI.

6/4

SECONDO TREBLE.

God of my life, my morning song, To thee I cheer - ful raise: Thy acts of love 'tis good to sing, And pleas - ant 'tis to praise.

Pre - serv'd by - thy al - mighty arm, &c.

The first system of the musical score for the first stanza. It consists of four staves. The top staff is the melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled 'SECONDO TREBLE' and also contains a treble clef melody. The third and fourth staves are for the bass, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with the first line of the stanza starting on the second staff.

SECONDO STANZA.

Pre - serv'd by thy al - migh - ty arm, I past the shades of night, Se - rene, and safe from ev' - ry harm, To see the morning light.

The second system of the musical score, labeled 'SECONDO STANZA'. It follows the same four-staff format as the first system, with treble and bass clefs and a key signature of one sharp (F#). The lyrics for the second stanza are written below the staves, starting on the second staff.

ALLEGRO.

LUTHER'S SONG. C. M.

Common Hymn.

109

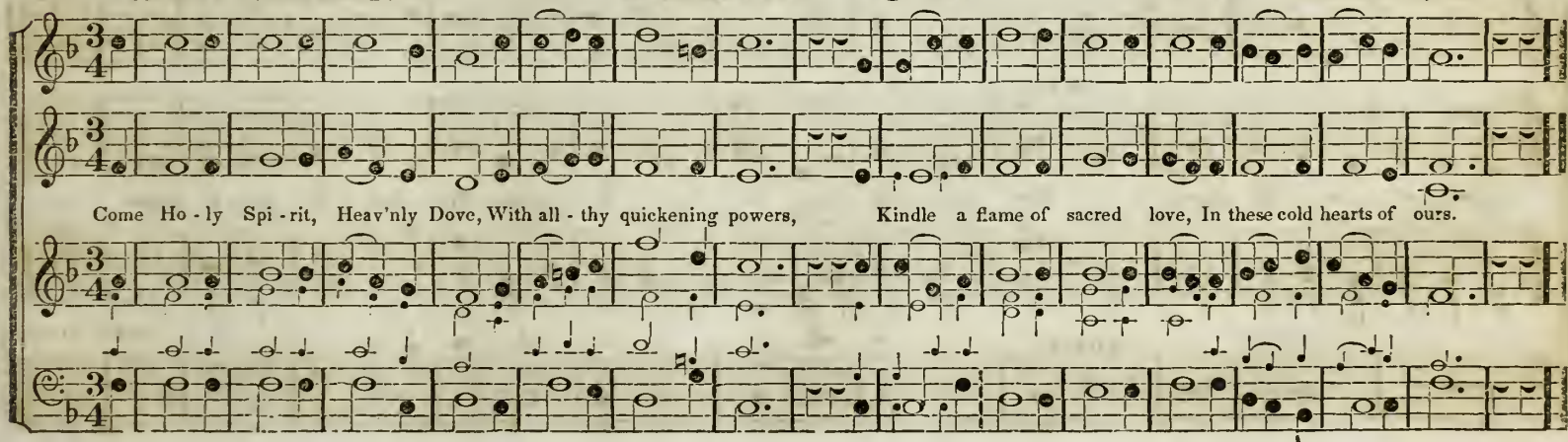


Awake, awake the sa - cred song, To our incarnate Lord! Let every heart, and every tongue, Adore th'e-ternal word, A - dore th'eternal word.

UN POCO ALLEGRETTO.

PERSIS. C. M.

Common Hymn.



Come Ho - ly Spi - rit, Heav'nly Dove, With all - thy quickening powers, Kindle a flame of sacred love, In these cold hearts of ours.

ST. TIMOTHEUS. C. M.

Common Hymn,
OR ANTHEM.

SOLO.

SOLO.

He, who on earth as man was known, And bore our sins and pains, - - Now seat-ed on th'e - - ter - - nal throne, The

SOLO.

SOLO.

This system contains the first two staves of music. The first staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second staff.

TUTTI.

God - of glo - ry reigns; - - - Now seat - ed on - th'e - - ter - - nal throne, - The God - of glo - ry reigns. - -

TUTTI.

HYMN. FINE.

This system contains the second two staves of music. The first staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second staff.

HYMN. Continued.

111

CODA WHEN USED AS AN ANTHEM.

Glo - ry, honor, praise and pow'r Glo - ry, honor, praise and pow'r, be unto the Lamb for - ev - er, Je - sus Christ is our Redeemer!

Hal - le - lu jah! Hal - le - lu jah! Hal - le - lu jah! A - - - men, A - - men, A - men, A - - men.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and it is marked "SOLO." above it. The third staff is a treble clef with the same key signature and time signature, containing the lyrics: "Father of mercies, in thy word, What end - - less glo - ry shines! For - ev - er be thy name - a - dored, For these - ce - les - tial". The bottom staff is a bass clef with the same key signature and time signature, and it is marked "SOLO." above it.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/4 time signature, and it is marked "SOLO." above it. The second staff is also a treble clef with the same key signature and time signature, and it is marked "TUTTI." above it. The third staff is a treble clef with the same key signature and time signature, containing the lyrics: "lines! For ev - - er be thy name - a - - dored - For these - ce - les - tial lines! - - For these ce - les - tial lines.". The bottom staff is a bass clef with the same key signature and time signature, and it is marked "SOLO." above it. The word "TUTTI." is also marked above the bottom staff towards the end of the system.

ANDANTINO.

LIFE'S THOUGHT. C. M.

Common Hymn.

113

SOLO. TUTTI. SOLO.

How vain are all things here be - - low, How false, and yet how fair! How false, and yet how fair! Each

SOLO. TUTTI. SOLO.

The first system of the musical score for 'Life's Thought'. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The second staff is also a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a treble clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music is marked 'ANDANTINO.' and 'Common Hymn.' The tempo is indicated by 'ANDANTINO.' and the meter by 'C. M.' (Common Measure). The score is divided into sections labeled 'SOLO.' and 'TUTTI.' (Tutti). The lyrics are: 'How vain are all things here be - - low, How false, and yet how fair! How false, and yet how fair! Each'.

TUTTI.

pleas - ure hath its poi - son too, And ev' - ry sweet a snare. And ev' - ry sweet a snare.

TUTTI.

The second system of the musical score for 'Life's Thought'. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 6/8. The second staff is also a treble clef with a key signature of one flat and a time signature of 6/8. The third staff is a treble clef with a key signature of one flat and a time signature of 6/8. The fourth staff is a bass clef with a key signature of one flat and a time signature of 6/8. The music is marked 'TUTTI.' (Tutti). The lyrics are: 'pleas - ure hath its poi - son too, And ev' - ry sweet a snare. And ev' - ry sweet a snare.'.

NINEVEH. C. M.

Common Hymn.

Op - prest with guilt, and full of fears, I come to thee, my Lord; While not a ray of hope ap - pears, But in thy ho - ly word.

The musical score for 'NINEVEH' is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The tempo is marked 'UN POCO ALLEGRO'. The lyrics are written below the second and third staves.

ALLEGRETTO.

NEW NAZARETH. C. M.

Common Hymn.

If hu - man kindness meets re - turn, And owns the grateful tie; If ten - der thoughts with - in us burn, To feel a friend is nigh,—

The musical score for 'NEW NAZARETH' is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The tempo is marked 'ALLEGRETTO'. The lyrics are written below the second and third staves.

SOLO.

A - - rise O Lord—lift up thine hand, And show to all - man - kind, - - And show to all man - kind; - That in - thy gui - dance

SOLO.

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the staves. The word 'SOLO.' appears above the first staff and below the second staff.

TUTTI.

and - com - mand, The poor shall safe - ty find; That in thy guid - - ance and com - mand, The poor shall safe - - ty find.

ORGAN. TUTTI.

This system contains the second two staves of the musical score. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the staves. The word 'TUTTI.' appears above the first staff and below the second staff. The word 'ORGAN.' appears below the bottom staff.

HUSSITTAN CHANT. C. M.

Common Hymn.

Thou blest Redeemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charming name, Nor half so dear can be.

UN POCO STACCATO.

ANDANTINO.

ST. LUKE. C. M.

Common Hymn.

In God's own house pronounce his praise, His grace he there re - - veals; To heav'n your joy and wonder raise, For there his glo - ry dwells, For there his glo - ry dwells.

ANDANTE.

ALLEGRIS CHANT. C. M.

Common Hymn.

117

Not to the ter - rors of the Lord, The tempest, fire and smoke; Not to the thunder of that word, Which God on Si - nai spoke.

UNISON. UNISON.

VIVACE.

LOTTIS CHANT. C. M.

Common Hymn.

On Jordan's stor - my banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my possessions lie.

118 ANDANTE.

SABBATH CHANT. C. M.

Common Hymn.

Blest is the man - whose softening heart, Feels all an - other's pain; To whom the sup - pli - cating eye, Is ne - ver rais'd in vain.

UN POCO STACCATO.

MOURNING CHANT. C. M.

Common Hymn.

VIVACE.

How short and hasty is our life! How vast our soul's af - fairs! Yet senseless mortals vainly strive, To lav - ish out their years.

UN POCO STACCATO.

ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn
MINOR.

119

When youth and age are snatch'd a - way, By death's re - sist - less hand, Our hearts the mournful trib - ute pay, And bow at God's command.

UN POCO STACCATO.

ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn.
MAJOR.

Lord! let us to our ref - uge fly! Thine arm a - lone can save: Give us, Through Christ, the victo - ry, To tri - umph o'er the grave.

UN POCO STACCATO

NANTUCKET.

C. M.

Hymn Chant.

Common Hymn.

Teach me the measure of my days, Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.

UN POCO STACCATO.

ALLA BREVE.

CAPE ANN.

C. M.

Hymn Chant.

Common Hymn.

Rebuke me not, O Lord, for-give; In mercy O re-prove; And in thy mer-cy grant re-lief, Nor cast me from thy love.

UN POCO STACCATO.

ALLA BREVE.

PATMOS. NEW C. M. Hymn Chant. From the Ancient Lyre 121

Musical score for 'PATMOS. NEW C. M. Hymn Chant'. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are: 'Sing to the Lord ye dis-tant lands, Sing loud with sol-emn voice; Let ev'-ry tongue ex-alt his praise, And ev'-ry heart re-joice.'

UN POCO STACCATO.

ALLA CAPELLA.

BOWDOIN SQUARE. C. M. Hymn Chant.

Musical score for 'BOWDOIN SQUARE. C. M. Hymn Chant'. The score is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are: 'Lord, who a-mong the sons of men, May vis-it thine a-bode? He, who has hands from mischief clean, Whose heart is right with God.'

LYNN. NEW C. M.

E-ter-nal Wisdom, thee we praise, Thee all thy creatures sing; While with thy name, rocks, hills, and seas, And heav'ns high palace ring. And heav'ns high palace ring.

UNISON.

ALLEGRETTO.

LITCHFIELD. NEW C. M.

From the Ancient Lyre.

What glo-ry gilds the sa-cred page, Ma-jes-tic like the sun; It gives-a light to ev'-ry age, - It gives but bor-rows none.

SOLO. 2d. Treble. TUTTI.

SOLO. TUTTI.

ALLEGRO VIVACE.

GREAT BRITAIN. C. M.

123

Oh praise the Lord, for he is good, In him we rest ob - - tain, - - In him we rest-ob - - tain; - - -

The first system of the musical score for 'Great Britain' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

2d. Treble.

His mer - cy has through a - - ges stood, And ev - er shall re - main, - - - And ev - er shall re - - main.

The second system of the musical score continues the piece. It also consists of four staves. The vocal parts continue with the lyrics 'His mer - cy has through a - - ges stood, And ev - er shall re - main, - - - And ev - er shall re - - main.' The piano accompaniment continues with the same key and time signature.

O ren - der thanks, - and bless - the Lord, In-voke his sacred -- name, --- In -- voke -- his sa -- cred name;

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and common time, featuring a melody with various note values including eighth and sixteenth notes. The second staff is a vocal line with lyrics underneath. The third staff is a piano accompaniment line with chords and single notes. The fourth staff is a bass line for the piano accompaniment. The system concludes with a double bar line.

Ac-quaint the na tions with - his -- deeds, - His matchless deeds proclaim. His -- match - - - - - less deeds pro-claim.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It includes the same vocal and piano parts, with lyrics aligned under the vocal line. The system ends with a double bar line.

ALLEGRO

GREENTON. C. M.

Common Hymn. 125

O God, my heart is fully bent To mag-ni-fy thy name; My tongue, with cheerful song of praise, Shall cele-brate thy fame.

The musical score for 'GREENTON. C. M.' is written in common time (C) with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'O God, my heart is fully bent To mag-ni-fy thy name; My tongue, with cheerful song of praise, Shall cele-brate thy fame.'

ALLEGRO.

WAYNESBORO. C. M.

Common Hymn.

Judge me, O God, and plead my cause, Against a sin - ful race; From vile oppression and de- ceit Se- cure me by thy grace.

The musical score for 'WAYNESBORO. C. M.' is written in common time (C) with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'Judge me, O God, and plead my cause, Against a sin - ful race; From vile oppression and de- ceit Se- cure me by thy grace.'

Songs of im - mortal praise be - long To my al - mighty God; He has my heart and he my tongue, To spread his name abroad.

This musical score is for the hymn 'IRELAND. C. M.' in common time (C). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The lyrics are: 'Songs of im - mortal praise be - long To my al - mighty God; He has my heart and he my tongue, To spread his name abroad.'

UN POCO ALLEGRETTO.

MARLOW. NEW C. M.

From the Ancient Lyre.

Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in honor of his name, And spread his glorious praise.

This musical score is for the hymn 'MARLOW. NEW C. M.' in common time (C). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#). The time signature is 2/4. The lyrics are: 'Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in honor of his name, And spread his glorious praise.'

ALLEGRO ASSAI.

NASHVILLE. C. M.

Common Hymn. 127

This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice, let earth be glad, And praise surround his throne.

MODERATO.

NATCHEZ. C. M.

Common Hymn.

Ye sons of men, a fee-ble race, Exposed to eve-ry snare, Come make the Lord your dwelling place, And trust his gracious care.

128 ALLEGRO MODERATO.

ROMBERG. C. M.

Common Hymn.
MINOR.

My soul come meditate the day, And think how near it stands, When thou must quit this house of clay, - And fly to unknown lands.

ALLEGRO.

ROMBERG. C. M.

Common Hymn.
MAJOR.

A - rise ye people, and adore, Exulting strike the chord; Let all - - the earth from shore to shore, - Confess that mighty Lord.

CHORAL.

DEVOTION. C. M.

Common Choral.

145

My soul lies cleav - ing to the dust, Lord give me life di - vine; From vain de - sires, and ev' - ry lust, Turn off these eyes of mine.

The musical score for 'DEVOTION. C. M.' consists of four staves. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORAL.

DARKNESS. C. M.

Common Choral.

Let death dis - solve my bo - dy now, And bear my spir - it home: Why do my days move on so slow, Nor my sal - va - tion come?

The musical score for 'DARKNESS. C. M.' consists of four staves. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in bass clef. The key signature has one sharp (F-sharp), and the time signature is common time (C). The lyrics are written below the vocal staves.

SINNER. C. M.

Oh! that I knew the se - cret place, Where I might find my God! I'd spread my wants be - fore his face; And pour my woes a - - broad.

This musical score is for a choral piece titled 'SINNER. C. M.'. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Oh! that I knew the se - cret place, Where I might find my God! I'd spread my wants be - fore his face; And pour my woes a - - broad.'

CHORAL.

HUMILITY. C. M.

To God I cried with mournful voice, I sought his gracious ear, In the sad day when trou - ble rose, And fill'd my heart with fear.

This musical score is for a choral piece titled 'HUMILITY. C. M.'. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'To God I cried with mournful voice, I sought his gracious ear, In the sad day when trou - ble rose, And fill'd my heart with fear.'

CHORAL.

HOFMEISTER. C. M.

Common Choral. 147

The Lord un - to thy pray'r at - tend, In trou - bles dark - some hour: The name of Ja - cob's God de - fend, And shield thee by his pow'r.

This musical score is for a choral piece in common time (C). It consists of four staves. The first two staves are for the vocal parts, with lyrics written below the second staff. The third and fourth staves are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: 'The Lord un - to thy pray'r at - tend, In trou - bles dark - some hour: The name of Ja - cob's God de - fend, And shield thee by his pow'r.'

CHORAL.

FESKA. C. M.

Common Choral.

I'm not a - sham'd to own my Lord, Or to de - fend his cause; Main - tain the hon - or of his word, The glo - ry of his cross.

This musical score is for a choral piece in common time (C). It consists of four staves. The first two staves are for the vocal parts, with lyrics written below the second staff. The third and fourth staves are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: 'I'm not a - sham'd to own my Lord, Or to de - fend his cause; Main - tain the hon - or of his word, The glo - ry of his cross.'

Oh - may my heart, by grace re - new'd Be my re - deemer's throne; And be my stub - born will sub - dued, His right - - ful claim to own.

CHORAL.

TRUST. C. M.

Common Choral.

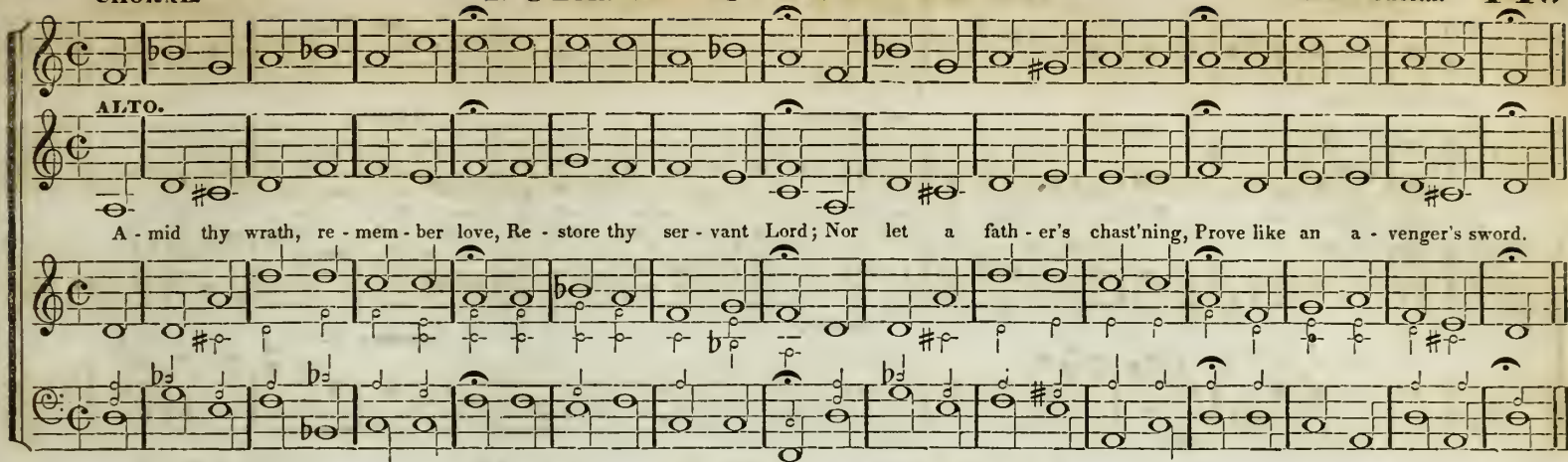
Al - migh - ty fa - ther of man - kind, On thee my hopes re - main; And when the day of trou - ble comes, I shall not trust in vain.

CHORAL.

DORIA. C. M. Two Stanzas.

Common Choral. 149

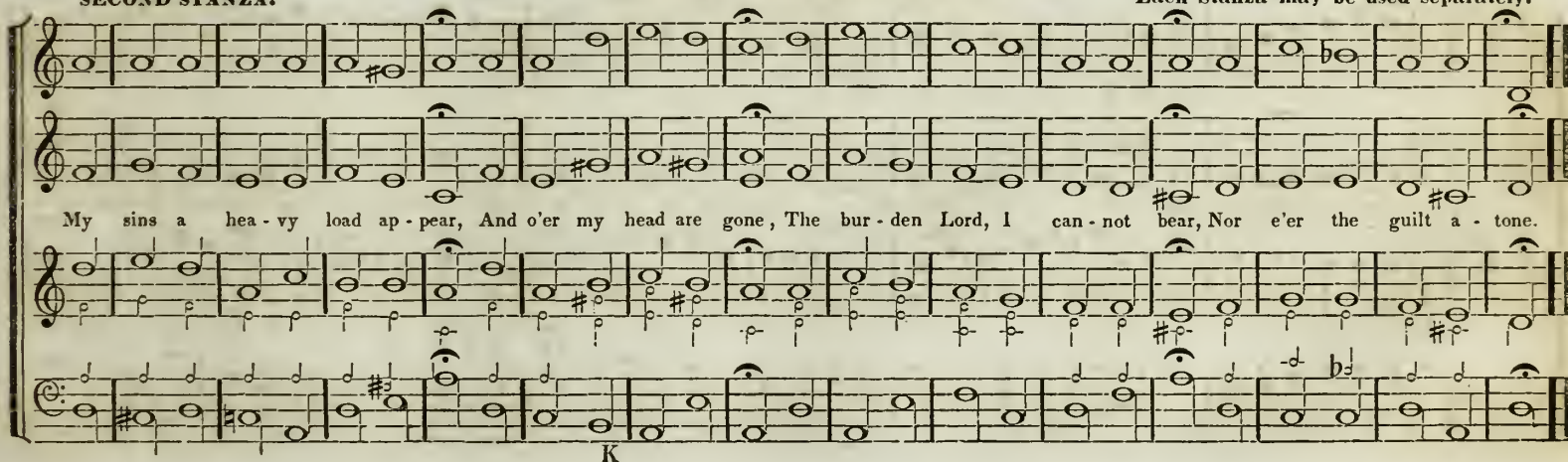
ALTO.



A - mid thy wrath, re - mem - ber love, Re - store thy ser - vant Lord; Nor let a fath - er's chast'ning, Prove like an a - venger's sword.

SECOND STANZA.

Each Stanza may be used separately.



My sins a hea - vy load ap - pear, And o'er my head are gone, The bur - den Lord, I can - not bear, Nor e'er the guilt a - tone.

K

150 ALLEGRETTO.

ZACCHEUS. S. M.

Common Hymn.

SECOND TREBLE

SOLO.

TUTTI.

O - God to earth incline, With mer - cies from a - bove; And let thy - pre - sence round - us shine, - With beams of heav'nly love.

SOLO.

ORGAN.

TUTTI.

ALLEGRO ASSAI.

FESTIVAL TUNE. S. M.

Common Hymn.
Without the verses No. 4, and 5.

To an - - - immor - tal tune -

Raise your - tri - umphant songs, To an im - mortal tune; - Let all the earth re - sound the deeds, Ce - les - tial grace has done.

UN POCO ALLEGRETTO.

JERICHO.

S. M.

Two Stanzas.

Common Hymn.

151

First system of music for the first stanza, consisting of four staves. The top staff is the vocal melody in treble clef, key of B-flat major, common time. The second staff is the vocal accompaniment in treble clef. The third staff is the vocal accompaniment in treble clef. The bottom staff is the bass line in bass clef. The lyrics are: To bless thy - chos - en race, - In mercy Lord in - cline; And cause the brightness of thy face, On all thy saints to shine;

SECOND STANZA.

Second system of music for the second stanza, consisting of four staves. The top staff is the vocal melody in treble clef, key of B-flat major, common time. The second staff is the vocal accompaniment in treble clef. The third staff is the vocal accompaniment in treble clef. The bottom staff is the bass line in bass clef. The lyrics are: That so thy wond'rous way, May through the world be known; While distant lands their homage pay, And thy sal - va - tion own.

Have mer-cy Lord, on me, - As thou wert ev-er kind; Let me, op-prest with loads of guilt, Thy wont-ed par-don find.

ALLEGRO.

NEW BETHLEHEM. S. M.

Peculiar Hymn.
May be used with attention
to the Accent.

SOLO. TUTTI.

We come with joyful song, To hail this happy morn: To hail this happy morn: Glad ti-dings from an angels tongue, This day is Je-sus born.

UN POCO ALLEGRETTO

ISAIAH. S. M.

Common Hymn.

153

The Lord, Je - ho - vah reigns, Let all the na - tions fear; Let sin - ners tremble at his throne, And saints be humble there, And saints be humble there.

UN POCO ALLEGRO.

LYSTRA. S. M.

Common Hymn.

Sing praises to our God, And bless his sacred name: His great salvation, all abroad, From day to day proclaim, His great salvation all abroad, From day to day proclaim.

154 ALLEGRETTO.

TYCHICUS. S. M.

Common Hymn.

Sing praises to our God, And bless his sacred name: His great sal - vation all abroad, From day to day proclaim, From day to day proclaim.

SOLO. SOLO. TUTTI.

UNISON. SOLO. TUTTI.

ALLEGRO VIVACE.

PHEBE. S. M.

Common Hymn.

Ye trembling captives hear, The gospel trumpet sounds; No mu - sic more can charm - the ear, - Or heal your heart felt wounds, Or heal - your heart felt wounds.

UNISON.

UN POCO ALLEGRO.

EPAPHRAS. S. M. Two Stanzas.

Common Hymn.

155

SECOND TREBLE.

How beauteous are their feet, Who stand on Zion's hill! Who bring - sal - va - tion on - their - tongues, And words - of peace - re - veal!

SECOND STANZA.

SOLO. TUTTI.

SOLO. TUTTI.

How charming is their voice, How sweet their tidings are! Zi - on, be - hold thy Sav - iour king, He reigns - - and tri - umphs here.

SOLO. SECOND TREBLE. TUTTI. SOLO. SOLO.

Stand up, and bless the Lord, Ye peo - ple of his choice; Stand up, and bless - - the Lord - - your - God, - - With

TUTTI. SOLO. SOLO.

The first system of the musical score is for the first system of the hymn. It consists of four staves. The top staff is the first vocal part, followed by the second vocal part (labeled 'SOLO. SECOND TREBLE.'). The third staff is the bass part, and the fourth staff is the piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The lyrics are: 'Stand up, and bless the Lord, Ye peo - ple of his choice; Stand up, and bless - - the Lord - - your - God, - - With'. The staves are marked with 'SOLO.' and 'TUTTI.' to indicate solo and tutti sections.

TUTTI.

heart, and soul, and voice. Stand up, and bless the Lord your God, With heart, and soul, - and voice.

The second system of the musical score continues the hymn. It consists of four staves. The top staff is the first vocal part, followed by the second vocal part. The third staff is the bass part, and the fourth staff is the piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). The lyrics are: 'heart, and soul, and voice. Stand up, and bless the Lord your God, With heart, and soul, - and voice.' The staves are marked with 'TUTTI.' to indicate the tutti section.

ALLEGRETTO.

AGRICOLA. S. M.

Common Hymn.

157

Your harps, ye trembling saints, Down from the willows take: Loud - to - the praise - of love di - vine, - Bid every string a - wake.

ALLEGRETTO.

VOLLAND. S. M.

Common Hymn.

Ye sons of earth, - a - rise! Ye crea - tures of - a - day! Redeem the time be bold, be wise, And cast - your bounds a - way.

UNISON.

UNISON.

SOLO. TUTTI.

Behold, the lofty sky, Declares its maker God; And all the star-ry works on high, Proclaim his pow'r abroad, Proclaim his pow'r abroad.

Be - hold the &c. SOLO. TUTTI.

Detailed description: This block contains the first 16 measures of the hymn 'Weinlich'. It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is 'UN POCO ALLEGRO'. The score includes vocal lines and a basso continuo line. The lyrics are: 'Behold, the lofty sky, Declares its maker God; And all the star-ry works on high, Proclaim his pow'r abroad, Proclaim his pow'r abroad.' The first system (measures 1-8) features a 'SOLO' section for the Soprano and Alto parts, followed by a 'TUTTI' section where all parts join. The second system (measures 9-16) continues the melody and includes the lyrics 'Be - hold the &c.' with another 'SOLO' and 'TUTTI' marking.

ALLEGRETTO.

NEUKOMM. S. M.

Common Hymn.

The Lord on high proclaims, His God-head from his throne; - Mer-cy and justice are the names, By which he will be known.

Detailed description: This block contains the first 16 measures of the hymn 'Neukomm'. It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is 'ALLEGRETTO'. The score includes vocal lines and a basso continuo line. The lyrics are: 'The Lord on high proclaims, His God-head from his throne; - Mer-cy and justice are the names, By which he will be known.' The melody is more rhythmic and active than the first hymn, with frequent eighth and sixteenth notes.

ALLEGRO.

ZUMSTEG. S. M.

Common Hymn. 159

Ex - alt the Lord our God, And worship at his feet; His nature is - all ho - li - ness, And mer - cy is his seat.

ALLEGRO VIVO.

DITTERSDORF. S. M.

Common Hymn.

Blest comforter di - vine! Let rays of heav'nly love, A - mid our gloom and darkness shine, And guide our souls above, And guide our souls a - bove.

160

ALLA BREVE.

DANZI'S CHANT. S. M.

Common Hymn.

Blest be the tie that binds, Our hearts in Chris - tian love! The fel low - ship of kindred minds Is like to that a - - bove.

UN POCO STACCATO.

ALLA BREVE.

CHRISTMAS CHANT. S. M.

Common Hymn.

Re - joice in Je - sus birth! To us a Son is given, To us a Child is born on earth, Who made both earth and heaven.

UN POCO STACCATO.

UN POCO ALLEGRO.

PASTORAL CHANT. S. M.

Common Hymn.

177

The Lord my shepherd is, I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?

UN POCO ALLEGRO.

EPISCOPAL CHANT. S. M.

Common Hymn.

O Lord our heav'nly King, Thy name is all di - vine; Thy glories round the earth are - spread, And o'er the heav'ns they shine.

Behold his wondrous grace! And bless Je-ho-vah's name: - Ye servants of the Lord, his praise By day and night pro-claim.

ANDANTE.

OREVILLE. S. M.

Common Hymn.

Ye sinners, fear the Lord, While yet 'tis called to-day; Soon will the aw-ful voice of death Command your souls a-way.

ALLA BREVE.

ST. DOMINGO. S. M. Hymn Chant.

Common Hymn.

179

The Lord my shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want be-side?

This musical score is for the hymn 'ST. DOMINGO'. It is written in common time (C) with a key signature of one flat (B-flat). The tempo is marked 'ALLA BREVE'. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

UN POCO STACCATO.

ALLA BREVE.

VERA CRUX. S. M. Hymn Chant.

Common Hymn.

Come, Holy Spir - it, come, Let thy bright beams a-rise; Dis-pel the sor - rows from our minds, The darkness from our eyes.

This musical score is for the hymn 'VERA CRUX'. It is written in common time (C) with a key signature of one sharp (F-sharp). The tempo is marked 'ALLA BREVE'. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

UN POCO STACCATO.

180 DOLOROSO

SUNBURY. S. M.

Common Hymn.

My God—my life—my love, To thee, to thee I call; I can - not live if thou remove, For thou art all in all.

MODERATO E FLEBILE.

ZANESVILLE. S. M.

Common Hymn.

Be - hold! what wondrous grace The father has bestowed On sinners of a mortal race, To call them sons of God!

ALLA BREVE.

SUMATRA. S. M. Chant.

Common Hymn.

181

Thy name, Al-migh - ty Lord, Shall sound through distant lands; Great is thy grace and sure thy word; Thy truth for - ev - er stands.

The musical score for the first part of the hymn consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The melody is written in a simple, hymn-like style with many half and whole notes. The piano part provides a harmonic foundation with chords and single notes.

UN POCO STACCATO.

ALLA BREVE.

NOVA SCOTIA. S. M. Chant.

Common Hymn.

Have mercy, Lord, on me, As thou wert ev - er kind; Let me suppress'd with loads of guilt, Thy wont - ed mer - cy find.

The musical score for the second part of the hymn also consists of four staves. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The melody is similar in style to the first hymn, with a focus on the vocal line and a supporting piano accompaniment.

UN POCO STACCATO

L

Oh where shall rest be found, Rest for the wea-ry soul? 'Twere vain the o-cean's depths - to sound, Or pierce to - ei - ther pole.

ALLEGRO ASSAI.

FRONT STREET. S. M. Hymn Chant.

From the Ancient Lyre.

Lord what our ears have heard, Our eyes de-light-ed trace; Thy love in long suc-ces-sion shown, To Zion's chos-en race.

ALLA BREVE.

ELEAZAR. S. M. Chant.

Common Hymn. 183

Great is the Lord our God, And let his praise be great; He makes the church his blest a - bode, His most de - light - ful seat.

UN POCO STACCATO.

MODERATO.

SANTA CRUX. S. M.

Common Hymn.

Mine eyes - and my de - sire, Are ev - er to - the Lord, I love - to plead his prom - is - es, And rest - up - on - his word.

Sing to the Lord most high, Let ev' - ry land a - dore, --- Let ev' - - - - ry land a - - - dore;

The first system of the musical score consists of four staves. The top staff is a treble clef melody line. The second staff is a vocal line with lyrics. The third staff is a bass clef accompaniment line. The fourth staff is a bass clef accompaniment line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked ALLEGRO VIVACE.

With grate - - ful heart and voice make known His goodness and his pow'r, His goodness and his power.

The second system of the musical score consists of four staves. The top staff is a treble clef melody line. The second staff is a vocal line with lyrics. The third staff is a bass clef accompaniment line. The fourth staff is a bass clef accompaniment line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked ALLEGRO VIVACE.

ALLEGRO ASSAI.

BARRINGTON. S. M.

Common Hymn. 185

A - wake, and sing the song, Of Moses and the Lamb! Wake eve-ry heart, -And eve - ry - tongue, To praise the Saviour's name! - - To praise the Saviour's name!

ALLEGRETTO.

BELVILLE. S. M.

Your harps, ye trembling saints, Down from the wil - lows take: Loud to the praise of love di-vine, Bid eve - ry string a - wake.

NIAGARA. S. M.

Common Hymn.
MAJOR.

Oh! bless the Lord, my soul! His grace to thee pro - claim: And all that is with - in me join, To bless his ho - ly name.

The musical score for 'NIAGARA' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO.' The lyrics are: 'Oh! bless the Lord, my soul! His grace to thee pro - claim: And all that is with - in me join, To bless his ho - ly name.'

ALLEGRETTO.

MONTREAL. S. M.

Common Hymn.
MINOR.

Our days are as the grass, Or like the morn - ing flow'r! When blast - ing wind sweeps o'er the field, It withers in an hour.

The musical score for 'MONTREAL' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'Our days are as the grass, Or like the morn - ing flow'r! When blast - ing wind sweeps o'er the field, It withers in an hour.'

CHORAL.

EVIDENCE. S. M.

Common Choral. 187

Let Sinners take their course, And choose the road to death, But in the worship of my God, I'll spend my dai - ly breath.

This musical score is for a common choral setting of the hymn 'EVIDENCE. S. M.'. It consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both in one flat and common time. The lyrics are written below the vocal staves.

CHORAL.

ICONIUM. S. M.

Common Choral.

Did Christ o'er sinners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief, Burst forth from ev - ery eye.

This musical score is for a common choral setting of the hymn 'ICONIUM. S. M.'. It consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both in one flat and common time. The lyrics are written below the vocal staves.

De - fend me Lord from shame; For still I trust in thee: As just and right - eous is thy name, From dan - ger set me free.

This musical score is for a choral piece titled 'PISIDIA. S. M.' in common time. It consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat). The third staff is for the alto part, in treble clef with a key signature of one flat. The fourth staff is for the bass part, in bass clef with a key signature of one flat. The lyrics are written below the vocal staves.

The day is past and gone, The ev' - ning shades ap - pear; Oh may I ev - er keep in mind, The night of death draws near.

This musical score is for a choral piece titled 'EVENING HOUR. S. M.' in common time. It consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat). The third staff is for the alto part, in treble clef with a key signature of one flat. The fourth staff is for the bass part, in bass clef with a key signature of one flat. The lyrics are written below the vocal staves.

CHORAL.

PASSEOVER. S. M.

Common Choral.

189

My soul, be on thy guard, Ten thousand foes a - - rise; The hosts of sin are pressing hard, To draw thee from the skies.

This musical score is for a four-part choral setting. It features four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The melody is primarily composed of half and whole notes, with some quarter notes. The lyrics are written below the tenor staff.

CHORAL.

ATHEIST. S. M.

Common Choral.

Shall we go on to sin, Be - cause thy grace a - bounds, Or cru - ci - fy the Lord a - - gain, And o - - pen all his wounds?

This musical score is for a four-part choral setting. It features four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The melody is primarily composed of half and whole notes, with some quarter notes. The lyrics are written below the tenor staff.



E - - ter - nal fa - ther! God - of love! Oh! hear - a hum - ble sup - pliant's cry; Bend from - thy lof - ty - seat - a - - bove, Thy



throne of glo - rious maj - - es - - ty: Oh deign - to hear - my fee - - ble voice, And bid - my droop - ing heart re - - - joice.

ALLEGRETTO.

PAMPHYLIA.

L. M.

Six Lines.

Common Hymn. 191

SOLO.

TUTTI.

The Lord hath spoke, the mighty God, Hath sent his summons all a-broad; From dawning light till day declines, The list'ning earth his

TUTTI.

SOLO.

voice hath heard, And he from Zion hath appear'd; Where beauty in perfection shines, Where beauty in perfection shines.

UNISON.

The Lord my pasture shall prepare, And feed - me with a shepherd's care; - His pre - sence shall my wants sup - ply, And guard me with a

This system contains the first four staves of the hymn. The first three staves are vocal parts in treble clef, and the fourth is a basso continuo line in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

watch - ful eye; - My noon - day walks he shall - at - tend, And all - my mid - night hours de - fend, And all my midnight hours defend.

This system contains the next four staves of the hymn, continuing from the first system. It follows the same musical notation and structure, with the lyrics continuing below the vocal staves.

ALLEGRO.

GILEAD. L. M. Six Lines.

Peculiar Hymn. 193

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is written in a key with one sharp (F#). The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the second staff.

In Judah the Al - mighty's known, Almighty there by wonders shown, His name in Ja - cob does - ex - cel: His sanctuary in Salem stands; The majesty that

UNISON.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics continue below the second staff. A 'p' (piano) dynamic marking is placed above the third staff. The page number '25' is located at the bottom left of the system.

heaven com - mands - - - In Si - on con - de - scends to dwell. In Si - - on con - - - de - scends to dwell. -

25

He that has God his guar-dian made, Shall un-der his Al-migh-ty shade, Se-cure and un-dis-turb'd a-bide: Thus to-my soul of

him - I'll say, - He is my for-tress and my stay, - - - My God, in whom - - - I will con-fide.

ALLEGRO ASSAI.

SHADRACH. L. M. Six Lines.

Common Hymn. 195

The first system of the musical score consists of four staves. The top three staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The melody is written on the top staff, and the accompaniment is split between the second and third staves. The lyrics are written below the second staff.

In Judah the Almighty's known, Almigh - ty there by wonders shown, His name in Ja - cob does ex - cel: His

UNISON.

The second system of the musical score consists of four staves. The top three staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The melody continues on the top staff, and the accompaniment is split between the second and third staves. The lyrics are written below the second staff.

sanc - tua - ry in Sa - lem stands; The ma - jes - ty that heav'n commands, In Zi - on con - de - scends to dwell.

UNISON.

God is our ref-uge in dis-tress, A pres-ent help when dan-gers press; In him un-daun-ted we'll con-fide; Though

earth-were from her cen-tre toss'd, And mountains in the o-cean lost, Torn piece-meal by-the roar-ing tide.

UNISON.

ALLEGRO ASSAI.

SILVANUS. L. M. Six Lines.

Common Hymn.

197

The triumph of his name re - cord; His sa - cred &c. Where' -

ALTO.

Ye saints and servants of the Lord, The tri - umph of his name re - cord; His sacred name - for - ev - er bless: Where' - er the

His sacred name for - ev - er bless: Where'er the circling

- - er the circling sun dis plays, &c.

Where'er the &c.

ir - cling sun dis - - plays His rising beams or setting rays, Due praise to his great name ad - dress, Due praise to his - great name ad - dress.

M

Come all ye ser - vants of the Lord, And praise him for his sa - cred word, That word, like man - na, sent from heaven,

UN POCO STACCATO.

To all who seek it free - ly given; Its prom - is - es our fears re - move, And fill our hearts with joy and love.

When gath' - ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 4/2. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a common choral style with various note values and rests. The lyrics are written below the staves, aligned with the notes.

vain, Ex - pe - rienc'd ev' - ry hu - man pain; He feels my griefs, he sees my fears, And counts and treasures up my tears.

The second system of the musical score also consists of four staves, continuing the same musical notation and key signature as the first system. The lyrics continue across the staves, with some words like 'griefs' and 'fears' appearing below the notes. The system concludes with a double bar line.

First system of the hymn, consisting of four staves. The top two staves are for the Chorister (Soprano and Alto parts), and the bottom two are for the Common Choral (Tenor and Bass parts). The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are: "In deep dis-tress I oft have cried, To God, who nev-er yet de-nied, To res-cue me op-prest with

Second system of the hymn, consisting of four staves. The top two staves are for the Chorister (Soprano and Alto parts), and the bottom two are for the Common Choral (Tenor and Bass parts). The music continues from the first system. The lyrics are: "wrongs: Once more, O Lord, de-liv'-rance send; From ly-ing lips my soul de-fend, And from the rage of sland'-ring tongues."

The Lord my pas - ture shall pre - pare, And feed me with a shep - herds care; His pres - ence shall my wants sup - ply, And

This system contains the first four staves of the musical score. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in bass clef. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are written below the vocal staves.

guard me with a watch - ful eye; My noon - day walks he shall at - - tend, And all my mid - night hours de - fend.

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line.

1. With grate - ful hearts, with joy - - - ful tongues, To God - - we raise u - - - ni - ted songs; His pow' - er - and - - - mer - - cy

2. Long as the moon her course - shall run, Or man - - be - - - hold the cir - cling sun, Lord, in our land sup -

we - - pro - - claim; Through ev' - ry age, Oh may - we own, Je - ho - - - vah here - - has fix'ed his throne, And

port - thy reign! Crown her - - just coun - sels with suc - - - cess, With truth - - and - - peace - - her bor - ders bless, And

ANTHEM. Coda.

203

CODA.

1. triumph in - - his mighty name. And all thy sacred rights, And all thy sa - - cred rights main - tain. A - - - men.

HYMN FINE.

2. all thy sac - - red rights maintain.

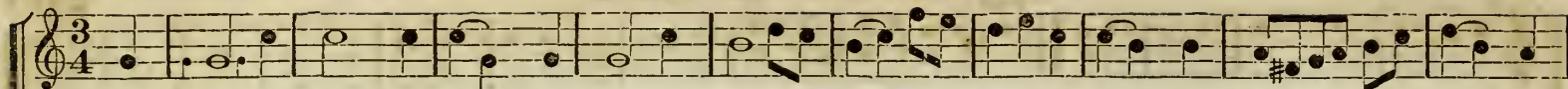
ANTHEM CODA.

CHORAL.

THE RICH MAN. L. M.

Common Choral.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.



HYMN. Continued.

205

CODA, WHEN USED AS ANTHEM.

1. his - great name ad - dress, Due praise to his great name ad - dress, Let no cre - a - - ted power com - pare.

2. - a - ted power compare, Let no cre - a - - ted pow'er com - pare. *

CHORAL.

MORTALITY. L. M.

Common Choral.

Why should we start, and fear to die? - What timorous worms we mor - tals are! Death is the gate of end - less joy, And yet we dread to en - ter there.

Musical score for the first system of the hymn. It consists of four staves. The top staff is the first treble part, followed by a staff labeled "SECOND TREBLE". The third staff is the vocal melody, and the bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: For - - ev - er bles - sed - be - the Lord, Who gives his saints a long re - ward, For all their toil, re - proach, and pain: Let

Musical score for the second system of the hymn. It consists of four staves. The top staff is the first treble part, followed by a staff labeled "SECOND TREBLE". The third staff is the vocal melody, and the bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: all - be - low, - and all - a - bove, Join to - pro - claim thy wond' - rous love, And each re - peat his loud - A - men

ALLEGRO ASSAI

SPOHR. L. P. M.

Common Hymn. 207

Let all the earth their voi - ces raise, To sing a psalm - of lof - ty praise, To sing and bless Je - ho - vah's name; His

glo - - - ry let the hea - then know, His won - ders to the na - - tions show, And all his sav - - ing works pro - claim.

O God, my gra - cious God, to thee, My ear - ly prayers shall of - fer'd be; For thee my thirs - ty soul doth

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, featuring a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, featuring a bass clef and the same key signature. The lyrics are written below the vocal staves, aligned with the notes.

pant! My faint - ing flesh im - plores thy grace, With - in this dry and bar - ren place, Where I re - fresh - ing wa - ters want.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal staves, aligned with the notes.

UN POCO ALLEGRO.

SALIERI. C. P. M.

Common Hymn. 209

The fes-tal morn, my God - is come, That calls - - me to - - thy sa - cred dome, Thy pres - ence to - - a - dore: My

SOLO SECOND TREBLE, OR TENOR. TUTTI.

feet - the sum - mons shall - - at - - tend, With will - ing steps thy courts - - as - - cend, And tread - the hal - lowed floor.

SOLO. TUTTI.

How pre - cious Lord, thy sa - - cred word! What light and joy those leaves af - - ford, To souls in deep dis - tress.

The first system of the musical score is written for four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the second staff.

Thy pre - cepts guide our doubt - ful way, Thy fear for - - bids our feet to stray, Thy prom - ise leads to rest.

The second system of the musical score continues the hymn. It follows the same four-staff format as the first system, with treble and bass clefs, one flat key signature, and 3/4 time signature. The melody continues across the staves, and the lyrics are written below the second staff.

ALLEGRETTO.

EXPIATION. C. P. M.

Common Hymn. 211
OR ANTHEM.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the second, third, and fourth staves. The music features a mix of eighth and sixteenth notes, with some rests.

1. Great God! - our voice - to thee - we raise; Tune thou our lips - and hearts-with praise, Thy good - ness to - - a - dore: Our life, - our health, - and

2. Stretch o'er-our heads - - thy guardian wings, Se - cure - the weak, O King - of kings! Our shield and ref - uge be: Thy spir - it, Lord, -con-

The second system of the musical score also consists of four staves, maintaining the same key signature and time signature as the first system. The melody continues on the top staff, with the accompaniment on the lower staves. The music concludes with a double bar line.

1. eve - ry friend, - From thee - a - - rise - on thee - - - de - - - pend, - Kind father of the poor, Kind fa - ther of the poor!

2. duct - our youth, Through Christ, the life - the way, - - the truth, - That we may come to thee, - - - that we - - may come to thee!

O thou, that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - - self on thee?

I have no ref - uge of my own, But fly to what my Lord hath done, And suf - fer'd once for me.

ALLEGRO ASSAI.

CHERUBINI. S. P. M.

Common Hymn. 213

How pleas'd and blest was I, To hear the peo - - ple cry, Come, let us seek - - our God to day!

This system contains the first two staves of the musical score. The top staff is the vocal melody in G-flat major (two flats) and common time. The bottom staff is the piano accompaniment, also in G-flat major and common time. The lyrics are written below the vocal staff.

Yes, with a cheerful zeal, - - - We haste to Zion's hill, We haste to - Zion's hill, - And there our vows - and honors pay.

SOLO. TUTTI.

This system contains the second two staves of the musical score. The top staff continues the vocal melody, with a 'SOLO.' marking above the first measure of the second line and a 'TUTTI.' marking above the first measure of the third line. The bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff.

UN POCO STACCATO. LEGATO.

The Lord Je - ho - vah reigns, - And roy - al state main - tains, His head with aw - ful glo - ries crowned; Arrayed in robes of light, -

UN POCO STACCATO. LEGATO.

LEGATO.

- Girt with sovereign might, And rays - of ma - jes - ty - a - round, And rays of ma - jes - ty a - round.

LEGATO.

HAYDN'S CHANT NO. 2. S. P. M. Second Stanza. Common Hymn. 215

ALLEGRO ASSAI.

Each Stanza may be used separately.

UN POCO STACCATO. LEGATO.

Let floods and na - tions rage, And all their power en - gage; Let swelling tides - - as - sault the sky: The ter - rors of thy

UN POCO STACCATO. LEGATO.

LEGATO. LEGATO. LEGATO.

frown, - Shall beat their madness down; Thy throne for - ev - er stands on high, Thy throne for - ev - er stands on high.

LEGATO. LEGATO.

How pleasant 'tis to see, Kindred and friends agree, Each in his proper station move; And each fulfill his part, With

sympathizing heart, In all the cares of life and love, In all the cares of life and love.

CHORAL.

EBERWEIN. S. P. M.

Common Choral. 217

How pleas'd and blest was I, To hear the peo - ple cry, Come, let us seek our God to - - day!

Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - o'rs pay.

Ye tribes of Ad - am, join - With heaven, and earth, and seas, - - And of - fer notes di - vine, - - - To your Cre - a - tor's praise. - Ye ho - ly throng, Of

The first system of the musical score for 'Canaan'. It consists of four staves. The top two staves are in treble clef with a 6/8 time signature. The bottom two staves are in bass clef with a 6/8 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

angels bright, In worlds of light - Be - gin the song, Ye ho - ly throng, Of an - gels bright, In worlds of light - - Be - gin the song.

The second system of the musical score for 'Canaan'. It consists of four staves. The top two staves are in treble clef with a 6/8 time signature. The bottom two staves are in bass clef with a 6/8 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

ALLEGRO

SEBASTE: BACH. H. M.

Common Hymn.

219

SECOND TREBLE.

SOLO.

SOLO.

ORGAN.

O Zi-on, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast sal-va-tion nigh: Cheer-ful in God, arise and shine While

TUTTI.

TUTTI.

TUTTI.

rays di-vine stream all a-broad; Cheer-ful in God, a-rise and shine, While rays di-vine stream all a-broad.

To God the father's throne, Perpetual honors raise; - Glo-ry to God the Son, To God - the Spir - it praise: With all our pow'rs, E -

ter - nal King, Thy name - - we sing, - While faith a - dores, - With all our pow'rs, E - ter - nal King, Thy name we sing, While faith a - dores.

ALLEGRO ASSAI.

PICKERING. H. M.

Common Hymn.

221

2d. TREBLE.

Let ev'-ry creature join To bless Je-ho-vah's name, And ev'-ry pow'r u-nite, To swell th'ex-alt-ed theme: Let na-ture raise, from

ev'-ry tongue, A gen'-ral song of grate-ful praise. Let na-ture raise, from ev'-ry tongue, A gen'-ral song of grate-ful praise.

222

ALLEGRO.

MOUNT SINAI. H. M.

Common Hymn.
SOLO.

Two Tenors or two Trebles.

Ye boundless realms of joy, Ex - alt your Maker's name: His praise your tongues employ, A - bove the star - ry frame: Your voi - ces raise, Ye

The first system of the musical score for 'Mount Sinai'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a common hymn style, with a solo section indicated by the text 'SOLO.' and 'Two Tenors or two Trebles.' The lyrics are: 'Ye boundless realms of joy, Ex - alt your Maker's name: His praise your tongues employ, A - bove the star - ry frame: Your voi - ces raise, Ye'.

TUTTI.

cher - u - bim, And ser - a - phim, To sing his praise; Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise.

The second system of the musical score for 'Mount Sinai'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a common hymn style, with a tutti section indicated by the text 'TUTTI.' The lyrics are: 'cher - u - bim, And ser - a - phim, To sing his praise; Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise.'

UN POCO ALLEGRO.

STOELZEL. H. M.

Common Hymn.

223

The Lord Je ho - vah reigns, His throne is built on high; The gar - ments he as - sumes, Are light and ma - jes - - ty: His glo - ries shine, With

UNISON.

This system contains four staves of music. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef. The lyrics are written below the first three staves. A 'UNISON.' instruction is placed between the third and fourth staves.

beams so bright, No mor - tal eye can bear the sight, No mor - - tal eye - - can bear the sight.

UNISON.

This system contains four staves of music. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef. The lyrics are written below the first three staves. A 'UNISON.' instruction is placed between the third and fourth staves.

Give thanks to God most high, The u - ni - ver - sal Lord; The sov' - reign King of kings And be his grace a

UNISON.

This system contains four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a Unison accompaniment. The lyrics are written below the vocal staves.

dor'd. Thy mer - cy, Lord, Shall still en - - - dure, And ev - - er sure A - - bides thy word.

This system contains four staves of music, continuing the vocal and unison parts from the first system. The lyrics are written below the vocal staves.

ALLEGRO MODERATO.

ROSETTI. H. M.

Common Hymn.
MINOR.

225

He saw the na - tions lie, All per - ish - ing in sin, And pit - ied the sad state, The ru - in'd world was

in. Thy mer - - cy, Lord, Shall still - en - - dure; And ev - - er sure, A - - bides thy word.

All hail, in-car-nate God! The wond'rous things fore-told Of thee, in sa-cred writ, With joy our eyes be-

hold! - Still does thine arm new tro-phies wear, And mon-u-ments of glo-ry rear, And mon-u-ments of glo-ry rear.

ALLEGRETTO MODERATO.

A FESTIVAL CHANT. H. M.

Common Hymn. 227

Welcome de - light - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn, Lord make these

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

mo - ments blest. From low de - lights, and mor - tal toys, I soar to reach im - mor - tal joys.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and

nat - ure made: God is the tow'r To which I fly: His grace is nigh In ev' - ry hour.

Join all the glo - rious names, Of wis - dom, love, and pow'r, That ev - er mor - tals knew, Or an - gels

ev - er bore: All are too mean to speak his worth, Too mean to set the Sav - iour forth.

Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed.

Sweet the time, exceeding sweet! When the saints together meet, When the Saviour is the theme, When they join to sing of him.

ALLEGRETTO.

FRESCOBALDI.

Sevens.

Common Hymn.

231

2d. TREBLE.

Praise - to God! im - mor - - - tal praise, - For - the love - that crowns our days; Boun - teous source of

The first system of the musical score for 'FRESCOBALDI'. It consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second staff is also in treble clef, labeled '2d. TREBLE.', and has a 3/4 time signature. The third staff is in treble clef. The bottom staff is in bass clef with a 3/4 time signature. The lyrics are written below the staves.

em - ploy, Let thy praise - - - - our &c.

ev' - - - ry joy, Let thy praise our tongues em - ploy, - - - Let thy praise - our tongues em - ploy.

Let thy praise - - - - our &c.

The second system of the musical score. It continues with four staves. The lyrics are written below the staves. The bottom staff ends with a double bar line.

Praise the Lord, his glo - ry bless, Praise him in his ho - li - ness; Praise him as the theme in - spires, Praise him as his

fame re - - quires, Praise him as the theme in - spires, Praise - - him as - - - his fame re - - quires.

ALLEGRETTO.

JOMELLI.

Sevens.

Common Hymn.

233

Come di - vine and peaceful Guest, Enter each - de - vo - ted breast: Ho - ly Ghost, our hearts in - spire, Kin - dle there the gospel fire.

UN POCO. ALLEGRETTO.

MARCELLO.

Sevens.

Common Hymn.

Wake the song of Ju - bi - lee, - - Let it ec - ho o'er the sea! Now is come the promised hour; Je - - sus reigns with sov'reign power!

SECOND TREBLE.

SOLO. ALTO.

Chil-dren of - the heaven - - ly King, - - As - ye jour - - ney, sweet - ly sing; - - Sing - your Saviour's - wor - thy praise,

SOLO.

SOLO.

TUTTI.

Glorious in - - his works - and ways! Sing - your Sa - viour's wor - thy praise, Glorious in - - his works - and ways.

SOLO. TUTTI.

UN POCO ALLEGRO.

RIGHINI. Sevens.

Common Hymn. 235

SECOND TREBLE.

Songs of praise the an - gels sang, Heaven with hal - le - lu - jah rang, When Je - hovah's-work be - gun, - When he spake, and it was done.

ALLEGRETTO MODERATO. **PALESTRINA.**

Sevens, or Sevens Six Lines.

Common Hymn.

Now be - gin the heavenly theme, Song - of mercy's healing stream: Ye who Jesus' kindness prove, - Sing of his re - deeming love.

Fine for Six Lines. Common Sevens, Fine.

GREEN VALLEY.

Sevens.

Common Hymn.

Musical score for 'Green Valley' in G major, 2/4 time. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The lyrics are: 'Pleasing spring a - gain is here! Trees and fields in bloom ap - pear! Hark the birds, with art - less lays, War - ble their Cre - a - tor's praise!'.

UN POCO ALLEGRETTO.

ZIKLAG.

Sevens.

Common Hymn.

Musical score for 'Ziklag' in G major, 3/4 time. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The lyrics are: 'Oh how blest the man, whose ear Im - pious counsel shuns to hear; Who nor loves nor treads the way, Where the sons of folly stray:—'. The score includes markings for 'SOLO. TWO TENORS and BASE.' and 'TUTTI.'.

UN POCO ALLEGRETTO.

HOMILIUS.

Sevens.

Common Hymn. 237

Hark! the song of ju - bi - - lee, Loud as mighty thunders roar; Or the fullness of the sea, When it breaks upon the shore—See Je-

- - hovah's ban - ners furl'd! Sheathed his sword—he speaks 'tis done! Now the kingdoms of this world, Are the - kingdoms of his Son.

ALTO. (B, or C #)

Hear my prayer, Je - ho - vah hear! - - - Listen to my humble cries: See the day of trouble near, Heavy on my soul it lies.

Oh that men their songs would raise, All his goodness to - de - clare, All Je - hovah's wonders praise, Wonders which their children share.

CHORAL.
2d. TENOR.

KREUTZER.

Sevens, or 8's & 7's.

Common Choral. 239
Comp: for four male
voices.

1st. TENOR.

Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ev - er welcome guest, In thy ho - ly place shall rest.

ALTO or 2d. TREBLE

BASS.

ALLEGRO MODERATO.
2d. TENOR.

PICCINI.

8's. & 7's.

Common Hymn.
Comp: for four male
voices.

1st. TENOR.

Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name: He, my God, sal - vation giveth; All ye lands ex - - alt his fame.

ALTO or 2d. TREBLE.

BASS.

Search my heart, my ac - tiens prove, Try - my thoughts, as they a - rise; For thy kind - ness

and - thy love, Ev - er are be - fore my eyes, Ev - er are be - fore - my eyes.

UN POCO ALLEGRETTO.

LEO HASSLER.

Sevens.

Common Hymn. 241
MINOR.

Lord, my God, how long by thee, - Shall I quite for - got - ten be? Lord, how long?—for ever?—say— Wilt thou turn thy face a - way?

UN POCO ALLEGRO.

LEO HASSLER.

Sevens.

Common Hymn.
MAJOR.

Zi - on, now a - rise and shine! - Lo! thy light from heav'n is come! These that crowd from far are thine, Give thy sons and daughters room.

242 UN POCO ALLEGRO.

ROMAN CHANT.

Sevens.

Common Hymn.

Thanks for mercies, Lord re - ceive, Pardon of our sins re - new; Teach us henceforth how to live, With eter - ni - - ty in view.

ALLA BREVE MODERATO.

PILGRIM'S CHANT.

Sevens.

Common Hymn.

To thy temple we re - pair, Lord we love to wor - ship there; There within the vail we meet, Thee up - on the mer - cy seat.

ALLEGRETTO.

TELEMANN'S CHANT.

Sevens.

Common Hymn.

243

Christ, the Lord, is ris-en to day, Our tri - um - phant ho - ly day: He endured the cross and grave, Sinners to re - deem and save.

UN POCO STACCATO.

ALLEGRO.

LEUTHARD'S CHANT.

Sevens.

Common Hymn.

By omitting the qua-
ver rest.

Hark!— that shout of rapturous joy, Bursting forth from yonder cloud! Jesus comes! and through the sky, Angels tell their joy a - loud.

UN POCO STACCATO.

244

ALLEGRETTO, MA NON TROPPO.
Tenor Ad. Libitum.

SHIMMIN.

8's. & 7's.

The words taken from a Family Prayer Book, Selected by Ch. Brooks, Boston.*

Common Hymn.

For two Trebles—For 2 Trebles and
Bass. Tenor Ad. Lib.

Cease here lon - ger to de - tain me, Kindest mother drown'd in woe, Now thy kind car - es - ses pain me; Morn ad - vances— let me go.

* On the death of a child at day-break.

CHORAL

MARSCHNER.

8's. & 4's.

Common Choral.

Cre - ate, O God, my pow'rs a - new, Make my whole heart sin - cere and true; Oh! Cast me not in wrath a - way, Nor let thy soul - en - liv - ning ray, Still cease to shine.

CHORAL.

F. RIES.

Sevens.

Common Choral. 245

Lord, we come be - - fore thee now : At thy feet we hum - bly how ; Oh do not our suit dis - dain ! Shall we seek thee, Lord, in vain ?

This musical score is for a four-part choral setting in B-flat major, 4/4 time. It consists of four staves. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on the first three staves, and the piano accompaniment is on the fourth. The lyrics are: "Lord, we come be - - fore thee now : At thy feet we hum - bly how ; Oh do not our suit dis - dain ! Shall we seek thee, Lord, in vain ?". The score features various musical notations including notes, rests, and bar lines.

CHORAL.

CLEMENTI.

Sevens.

Common Choral.

To thy pastures, fair and large, Heavenly shepherd, lead thy charge : And my couch, with tenderest care, 'Midst the springing grass pre - pare.

This musical score is for a four-part choral setting in B-flat major, 4/4 time. It consists of four staves. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on the first three staves, and the piano accompaniment is on the fourth. The lyrics are: "To thy pastures, fair and large, Heavenly shepherd, lead thy charge : And my couch, with tenderest care, 'Midst the springing grass pre - pare.". The score features various musical notations including notes, rests, and bar lines. A piano (p) marking is visible at the bottom of the fourth staff.

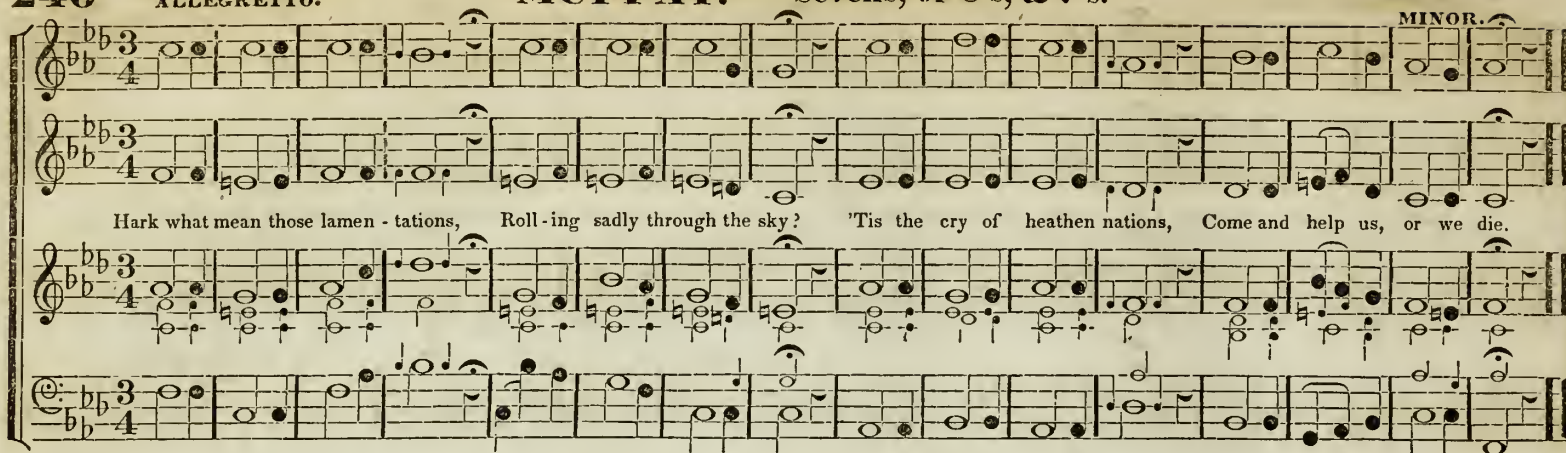
246

ALLEGRETTO.

MUFFAT.

Sevens, or 8's, & 7's.

MINOR.

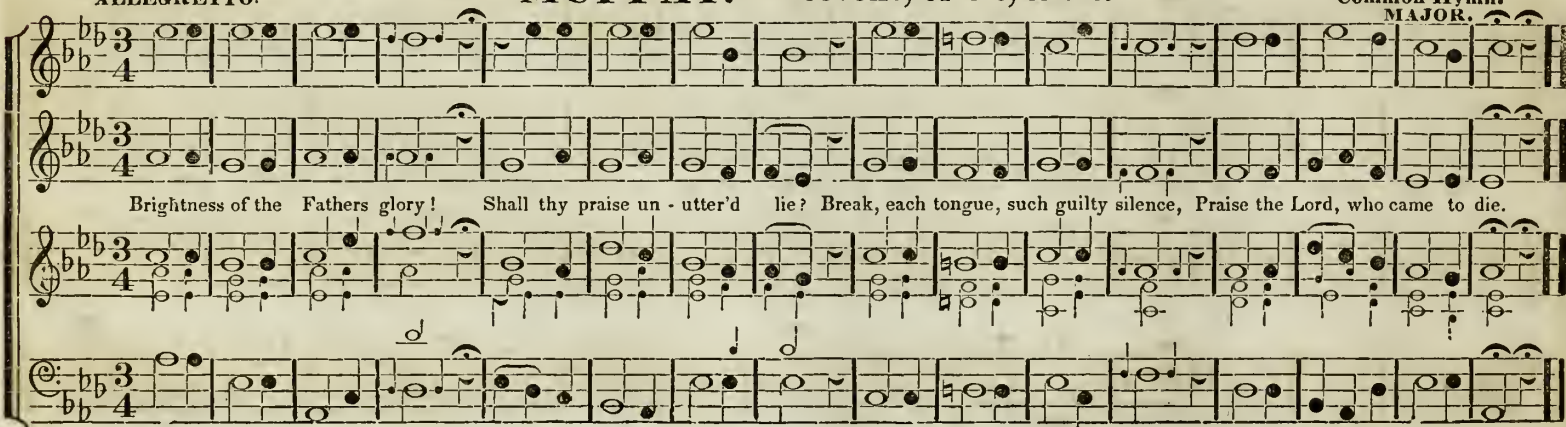


Hark what mean those lamentations, Rolling sadly through the sky? 'Tis the cry of heathen nations, Come and help us, or we die.

ALLEGRETTO.

MUFFAT.

Sevens, or 8's, & 7's.

Common Hymn.
MAJOR.


Brightness of the Fathers glory! Shall thy praise unutter'd lie? Break, each tongue, such guilty silence, Praise the Lord, who came to die.

UN POCO ALLEGRETTO.

GRAUN. 8's. & 7's.

Common Hymn.
OR ANTHEM.

247

Hail thou long - ex - spect - ed Jesus, Born - - to set - - thy peo - - ple free, - - From our sins and fears release us,

CODA When used as an Anthem, or Conclusion to verse 4.

SOLO. TUTTI. F.
 Let us - find - our rest in thee, Let - - us find - our rest - in thee. Halle - lu - jah, Halle - lujah, A - men, A - - men.

SOLO. TUTTI. F. HYMN FINE. F. REPEAT THE CODA.

248 UN POCO ALLEGRETTO.

NEW JERAULD.

8's, & 7's.

Common Hymn.

Vain - ly through night's weary hours, - Keep we watch, lest foes - - a - - larm: Vain our bulwarks, and our towers, - - But - for God's - pro - - tect - ing arm.

ANDANTINO QUASI ALLEGRETTO.

OLD JERAULD.

8's, & 7's.

Common Hymn.

When the winter's tem - pest lowers, O'er a bleak and cloudy sky, Nature's fa - ding fruits and flow - ers, Hang their drooping heads and die.

ALLEGRO.

MEHUL.

8's. & 7's.

Common Hymn.
OR ANTHEM

249

Praise the Lord! ye heav'ns a - dore him, Praise him angels in the height; Sun and moon re - joice be - fore him, Praise him all ye stars of light.

HYMN FINE.

CODA. ANTHEM.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

ANTHEM FINE

Safe - ly through a - - noth - er week, God has brought us on our way; - Let us now a bless - ing seek -

SOLO.

SOLO.

TUTTI.

Wait - - ing in his courts to day: Day of all the week the best, Em - - blem of e - - ter - - nal rest.

TUTTI.

CHORAL

MAURER.

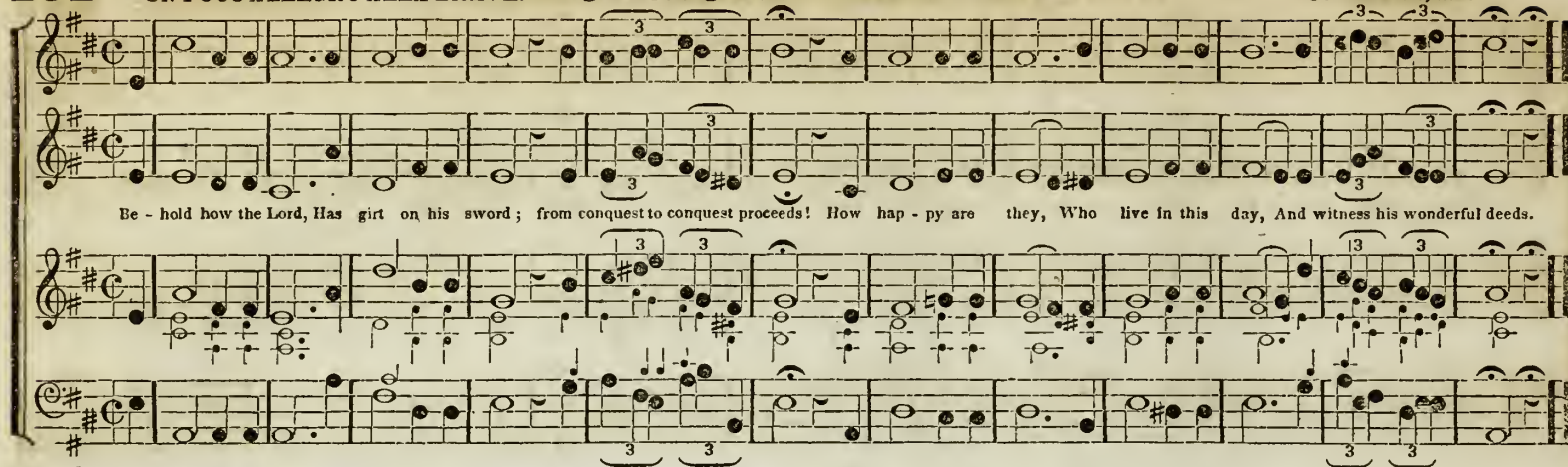
Sevens. Six Lines.

Common Choral

251

Christ, whose glo - - ry fills the skies, Christ, the true, the on - - ly light, Sun of righte - ous - ness, a - - rise,

Triumph o'er the shades of night: Day - spring from on high, be near; Day - star, in my heart ap - - pear.



Be - hold how the Lord, Has girt on his sword; from conquest to conquest proceeds! How hap - py are they, Who live in this day, And witness his wonderful deeds.

CHORAL.

F. SCHNEIDER.

7's. or 6 Peculiar.

Common Choral.



Gracious Lord, dis - close - thy - way, In thy path my feet - sus - tain: While my foes my steps sur - vey, Make the path of du - ty plain.

CHORAL.

REICHA.

Sevens or 8 & 7's. Two Stanzas.

Common Choral.
OR A CHORAL ANTHEM.**253**

Gracious Spirit, Love di - vine! Let thy light with - in me shine; All my guilty fears re - move, Fill me with thy heav'nly love.

The first stanza of the musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in common time. The melody is simple and homophonic, with lyrics printed below the notes. The key signature has one flat (B-flat).

The Second Stanza may be used separate,
but not the first.

SECOND STANZA.

Speak thy pard'ning grace to me. Let the burden'd sin - ner free; Lead me to the Lamb of God, Wash me in his precious blood.

The second stanza of the musical score is written for four voices in common time. It begins with a key signature change to two sharps (F# and C#). The melody continues the style of the first stanza. The word "FINE." is written at the end of the piece.

254 CHORAL

KOSPOTH

8's & 7's, or Sevens.

Common Choral.
MINOR.

Depth of mer-cy!— can there be, Mercy still re-served for me! Can my God his wrath for-bear? Me, the chief of sin-ners spare?

CHORAL

WEIGL.

8's, & 7's.

Common Choral.
MAJOR.

Cease ye mourners, cease to lan-guish, O'er the grave of those you love; Pain, and death, and night, and an-guish, En-ter not the world a-bove.

UN POCO ALLEGRETTO.

STERKEL.

8's. & 7's.

Common Hymn
OR ANTHEM.

255

Migh - - ty God, e - - ter - nal fa - ther, Now - we glo - ri - - fy - thy name; - Lord of - all - cre - - a - - ted nature,

This system contains the first four staves of the hymn. The top staff is the vocal melody in G major (one flat) and 3/4 time. The second staff is the vocal harmony. The third and fourth staves are the piano accompaniment, with the right hand in the third staff and the left hand in the fourth staff.

Thou art ev' - ry crea - ture's theme—Hal - le - lu - jah! Hal - le - lu - jah! Hal - - le - lu - - jah! A - - - - - men.

CODA—For an Anthem, &c. &c.

HYMN FINE. ANTHEM FINE.

This system contains the second four staves of the hymn. The vocal melody continues on the top staff, with the piano accompaniment on the third and fourth staves. The section concludes with a Coda marked 'F' (Forte) and a double bar line. Below the staves, the text 'HYMN FINE.' and 'ANTHEM FINE.' are printed.

SOLO.

Lord, dis - miss us with thy bles - sing, Fill our hearts with joy and peace!

SOLO.

Lord dis - miss us with thy bles - sing, Fill our hearts with joy and peace!

SOLO.

Lord dis - miss us with thy bles - sing, Fill our hearts with joy and peace!

SOLO.

Lord dis - miss us with thy bles - sing, Fill our hearts with joy and peace!

TUTTI.

MF. * **P.** *

Let us each thy love pos - ses - sing, Triumph in re - deem - ing grace. Oh! re - fresh us! Trav' - ling through this wil - der - ness.

MF. * **P.** *

D. C. *

ALLA BREVE.

WEBSTER'S CHANT.

Eights.

Common Hymn.

257

Ye angels who stand round the throne, And view my Im-man - u - els face, In rapturous songs make him known, Tune all your soft harps to his praise.

CHORAL.

PUNTA DELGADA.

Eights.

Common Choral.

The love of the spir-it I sing, By whom the a - tonement's applied: Who sin ners to Je - sus can bring, And cause them in him to a - bide.

Songs - a - - new of - - hon - or - framing, Sing - ye - to - the - Lord a - - lone, All his - wond'rous works pro - claiming,

Je - sus wond - 'rous works hath done! Glo - rious vic - tory—Glo - rious vic - - tory—His right hand and arm have won.

* Anthem, The first time Solo and Piano, from * The second time Tutti and Forte & D. Cp.*

ALLEGRETTO.

NEEFE.

8's. 7's. & 4.

Common Hymn.

259

On the mountain's top ap - pear - ing, Lo! the sa - cred her - ald - stands! - Welcome news to Zi - on bear - ing,

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 2/4 time signature. The bottom two staves are in bass clef with a 2/4 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

Zi - on - long in hos - tile lands. Mourning cap - tive! Mourning - cap - tive! God him - self shall loose thy - bands.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a 2/4 time signature. The bottom two staves are in bass clef with a 2/4 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff. The system includes a 'SOLO.' section and a 'TUTTI.' section.

260 UN POCO ANDANTINO.

VIERLING.

8's. 7's. & 4.

Common Hymn.
OR ANTHEM—DOXOLOGY.

God - of our - sal - va - tion, hear us; Bless, - oh bless us, ere - we go; When we join - the world, be near us,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves.

Lest we cold - and care - less grow: Sav - iour, keep us, Sav - iour, keep us, Keep us safe from ev' - ry foe.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves.

ALLEGRETTO PORTAMENTO.

SPAZIER.

8's. 7's. & 4.

Common Hymn.

261

SOLO.

Lo! the migh - ty God ap - pear - ing, From on high Je - - ho - vah speaks! East - ern lands the sum - mons hearing, O'er the west his

SOLO.

TUTTL.

thun - der breaks: Earth beholds him, Earth beholds him, U - ni - ver - sal na - ture shakes! U - ni - ver - sal na - ture shakes!

TUTTL.

UNISON.

Q

Who but thou, al - migh - ty Spi - rit, Can the hea - then world reclaim? Men may preach, but till thou fav - - -

- - or, Heathens will be still the same: Migh - ty Spir - it, Wit - ness to the Saviour's name.

The musical score consists of four staves. The first two staves are vocal parts, and the last two are instrumental accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'UN POCO ALLEGRO'. The title is 'RIEDER'S CHANT.' and it is identified as a 'Common Hymn.' The page number is 262.

ANDANTINO QUASI ALLEGRETTO.

MAON.

8's. & 6's.

Common Hymn.
OR ANTHEM.

263

1. There is an hour of peace - - ful rest, - To mourning wanderers given; - - There is a tear - for souls distressed, A

2. There fragrant flow'rs im - mor - - tal bloom, And joys supreme are giv'n; - - There rays di - vine - dis - perse the gloom, Be-

balm for ev' - - ry wounded breast, — 'Tis found a - lone - - in heav'n, 'Tis found a - lone in heav'n. -

2 - yond the dark and nar - row tomb, Ap - pears - the dawn - of heav'n, Ap - pears - the dawn of heav'n. -

From Jes - se's root be - hold a branch a - - rise, Whose sa - - cred flow'r with fragrance fills the skies. The

sick and weak the heal - ing plant shall aid, &c.

sick and weak the heal - ing plant shall aid, - - From storms a shel - ter, and from heat a shade.

ALLEGRO VIVACE.

KUHNAUS' CHANT.

Tens.

Common Hymn.

265

A - long the banks where Babel's cur - rent flows, Our cap - tive bands in deep des - pon - dence

UN POCO STACCATO.

stray'd, While Zi - on's fall in sad re - membrance rose, Her friends her chil - dren mingled with the dead.

34

A -- gain the day re -- turns of ho - ly rest, Which when he made the world, Je -- ho -- vah blest; When

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in the upper staves, and the harmony is in the lower staves. The lyrics are written below the second staff.

like his own, he bade our 'a -- bors cease, And all be pi -- e -- ty and all be peace.

The second system of the musical score also consists of four staves, with the same instrumentation and key signature as the first system. The melody continues in the upper staves, and the harmony is in the lower staves. The lyrics are written below the second staff.

ALLEGRO ASSAI.

KUHILAU. 10's. & 11's.

Common Hymn.

267

2d. TREBLE. SOLO. For 2d. TREBLE, or TENOR TUTTI.

O praise ye the Lord! pre - pare - your glad voice, His praise in the great as - sem - bly to sing; His praise - in the great as -

SOLO. TUTTI.

This system contains the first three staves of the musical score. The top staff is for the 2d. TREBLE part, with a SOLO section followed by a TUTTI section. The middle staff is for the SOLO part, also with a SOLO section followed by a TUTTI section. The bottom staff is for the bass part, with a SOLO section followed by a TUTTI section. The lyrics are: "O praise ye the Lord! pre - pare - your glad voice, His praise in the great as - sem - bly to sing; His praise - in the great as -"

sem - bly to sing; In their great Cre - a - tor let all - men re - joice, And heirs - of sal - va - tion be glad in their King.

SOLO. TUTTI.

This system contains the next three staves of the musical score. The top staff continues the melody from the first system. The middle staff continues the SOLO part, with a TUTTI section. The bottom staff continues the bass part, with a TUTTI section. The lyrics are: "sem - bly to sing; In their great Cre - a - tor let all - men re - joice, And heirs - of sal - va - tion be glad in their King."

1. The voice of free grace cries es - cape to the mountains! For Ad - am's lost race Christ hath opened a fountain; For sin - and uncleanness, and ev - ry transgression,

2. With joy shall we stand, when escaped to the shore; - - With harps in our hands, we'll - - praise him the more; - - We'll range the sweet plain's on the bank of the river,

SOLO.

SOLO.

CODA, ALLEGRO ASSAI.

TUTTI. HYMN FINE.

1. His blood flows so freely in streams of sal - vation. Hal - le - lu - jah to the Lamb, Who has bought us a pardon; We'll praise him again, When we pass o - ver Jordan

TUTTI. UNISON.

And sing of sal - vation for ev - er and ever. HYMN FINE

The 2d. time, Anthem fine.

UN POCO ALLEGRO.

GALILEE. Elevens.

Common Hymn.

269

SOLO. 2d. TREBLE.

The Lord is our shepherd, our guardian, and guide, Whatever we want, he will kindly pro - vide; To sheep of his pas - ture, his mer - cies a - bound, His

SOLO.

ORGAN.

This block contains the first system of the musical score. It features four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and it includes the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, continuing the vocal melody. The fourth staff is a bass clef with the same key signature and time signature, likely for the organ. The system is marked with 'SOLO. 2d. TREBLE.' above the second staff and 'SOLO.' above the third staff. The lyrics are: 'The Lord is our shepherd, our guardian, and guide, Whatever we want, he will kindly pro - vide; To sheep of his pas - ture, his mer - cies a - bound, His'.

TUTTI.

care and pro - tec - tion, his flock will surround; To sheep of his pas - ture his mer - cies a - bound, His care and pro - tec - tion his flock will sur - round.

TUTTI.

This block contains the second system of the musical score. It features four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and it includes the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, continuing the vocal melody. The fourth staff is a bass clef with the same key signature and time signature, likely for the organ. The system is marked with 'TUTTI.' above the second staff and 'TUTTI.' above the third staff. The lyrics are: 'care and pro - tec - tion, his flock will surround; To sheep of his pas - ture his mer - cies a - bound, His care and pro - tec - tion his flock will sur - round.'

The day is far spent, the evening is night, When we must lay down the bo - dy and die. Great

This system contains the first four staves of the hymn. The top three staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom staff is the basso continuo in bass clef. The lyrics are written below the vocal staves.

God, we sur - ren - der our dust to thy care, But, oh! for the summons, our spi - rit pre - pare.

This system contains the next four staves of the hymn, continuing the vocal parts and basso continuo from the first system. The lyrics are written below the vocal staves.

ALLEGRO.

SUSSMAIER. 6. & 4.

Common Hymn.
OR ANTHEM—DOXOLOGY

271

Glo - ry to God - on high! Let heav'n and earth - - re - - ply, Praise ye his name! An - gels, his love a - dore,

Who all our sor - rows bore; Saints sing for - ev - er - more, Wor - thy the Lamb, Wor thy the Lamb. - -

272 ALLEGRO.

SEYFRIED.

Sixes & Fours.

Common Hymn.
Or Anthem before Service.

Praise ye Je-hovah's name, Praise through his courts pro-claim; Rise and a-dore: High o'er the heav'ns a-bove, Sound his great acts of

love, While his rich grace we prove, Vast as his pow'r, Vast as his pow'r.

CRESC. FF. CRESC. FF.

ALLEGRO MODERATO.

C. WEBB.

5's. & 6's.

Common Hymn.
OR ANTHEM TWO VERSES.

273

1. How wond'rous and great Thy works, God of praise!—How just, King of saints,—And true, are thy ways! - Oh, who shall not

SOLO.

2. To nations long dark, Thy - - light - shall be shown; Their worships and vows - Shall come - - to thy throne: Thy truth - and thy

TUTTI.

1. fear - thee, And hon - or thy name! Thou on - ly art ho - ly, Thou on - y su - preme! Thou on - ly su - - preme.

TUTTI.

2. judg - ments Shall spread a - - broad, Till earth's ev - 'ry peo - ple Con - fess thee their God, Con - fess thee their God. -

Rise my soul, stretch out thy wings, Thy bet - ter portion trace; Rise from tran - si - - - to - - ry things Tow'rds heav'n thy native place.

Sun and moon and stars de - cay, Time shall soon this earth re - move; Rise my soul, and haste a - way, To seats prepar'd a - bove.

UN POCO ANDANTE.

ELAM.

8's. 3's. & 6's.

May be used as a Duett for two Trebles,
or a Trio, omitting the Tenor.

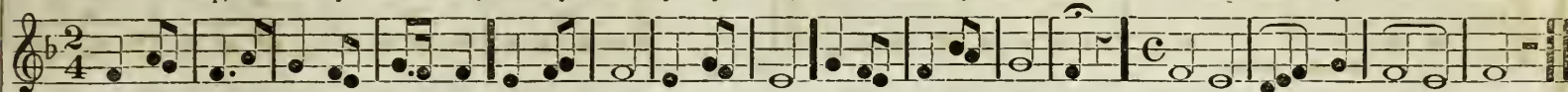
ALLEGRO.

COMMON HYMN.

275



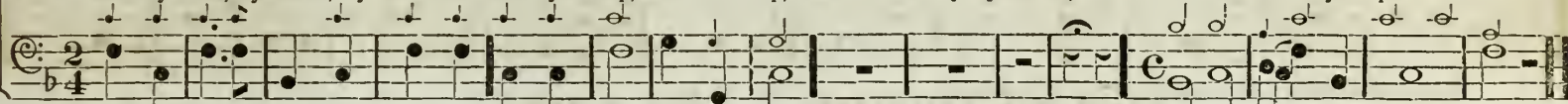
1. Ere I sleep, for ev' - ry fa - - vor, This day show'd by my God, I do bless my Sa - viour, I do - bless my Sa - - viour.



2. Leave me not, but ev' er love me; Let thy peace be my bliss, Till thou hence re - move me, Till thou hence re - - move me.



3. Thou my Rock, my Guard, my Tow - er—Safe - ly keep, While I sleep, Me with all thy pow - er, Me with all - thy pow - - er.



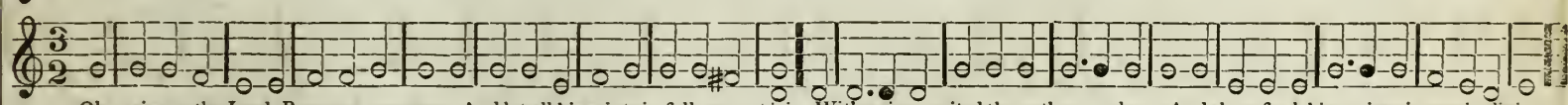
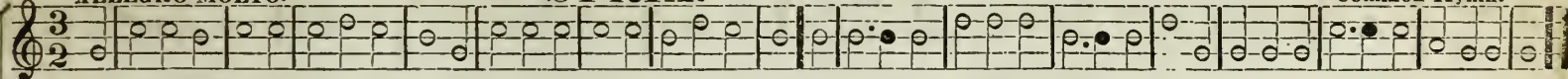
4. And whene'er in death I slum - ber, Let me rise, With the wise, Counted in their num - ber, Counted in their num - - ber.

ALLEGRO MOLTO.

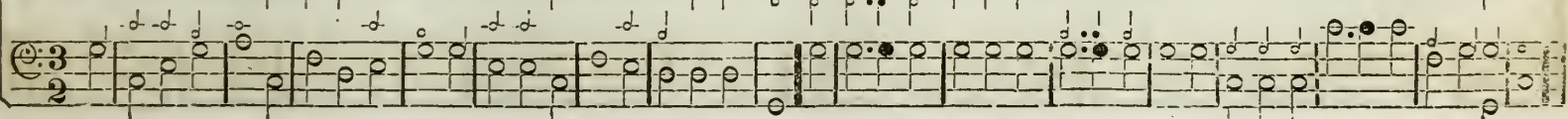
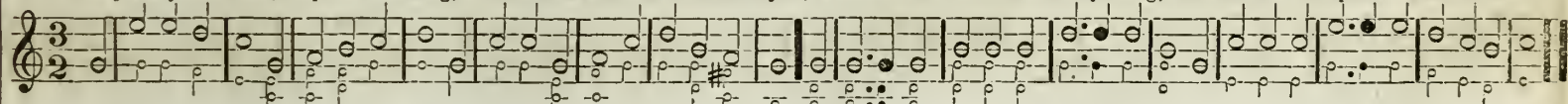
SYRIA.

10's. & 11's.

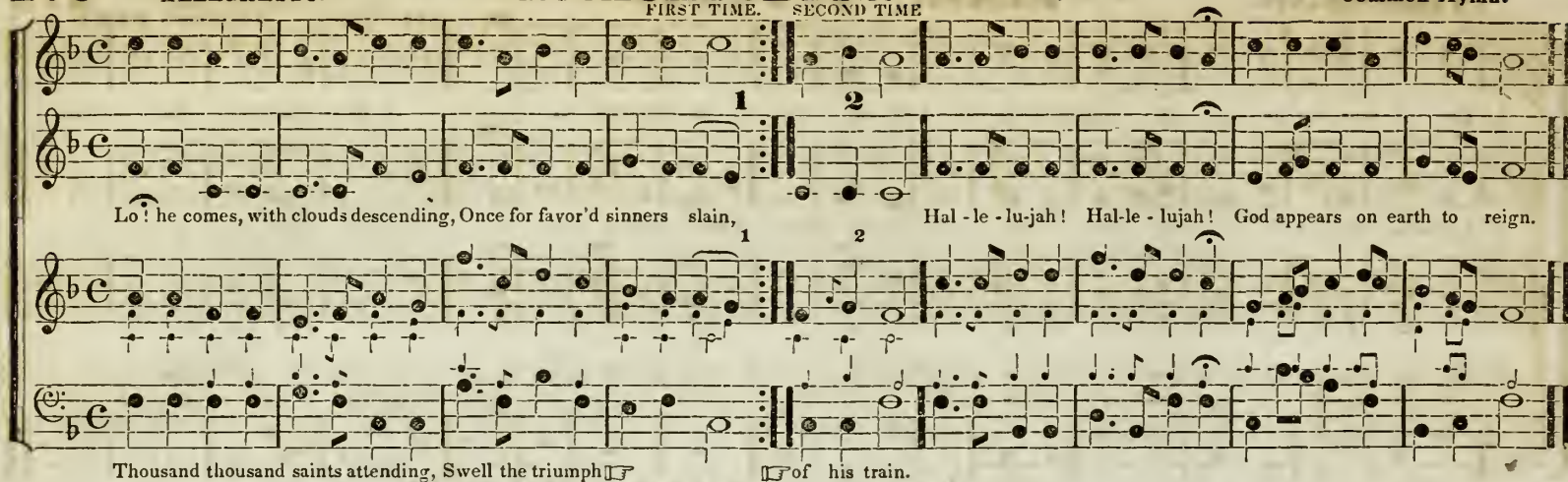
Common Hymn.



Oh praise ye the Lord, Prepare a new song, And let all his saints in full concert join, With voices united the anthem prolong, And shew forth his praises in music divine.



FIRST TIME. SECOND TIME



Lo! he comes, with clouds descending, Once for favor'd sinners slain, Hal-le-lu-jah! Hal-le-lujah! God appears on earth to reign.

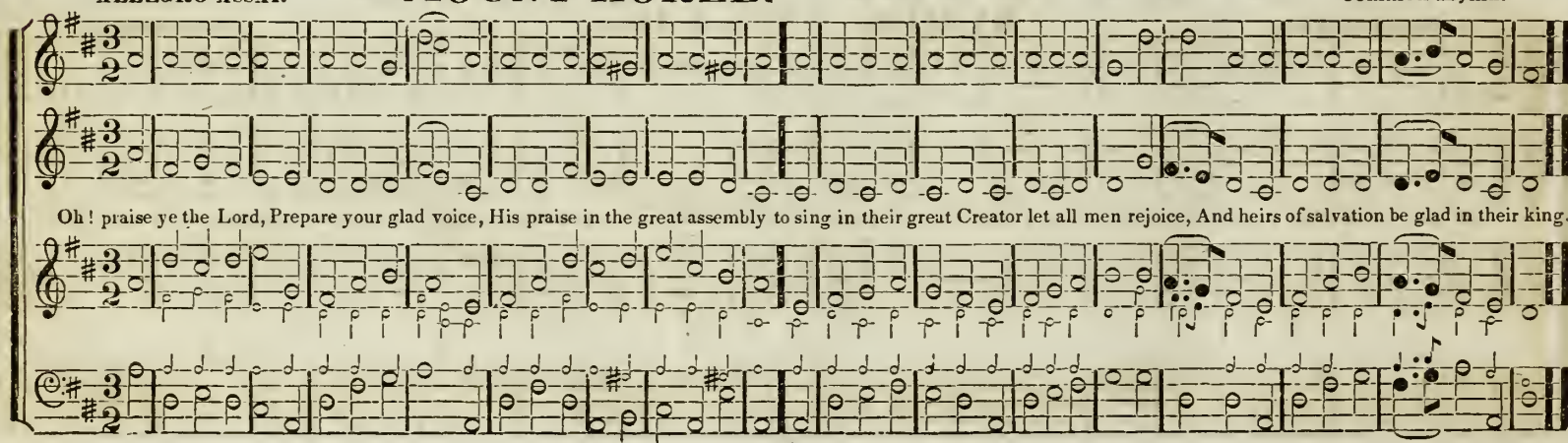
Thousand thousand saints attending, Swell the triumph of his train.

ALLEGRO ASSAI.

MOUNT HOREB.

10's. & 11's.

Common Hymn.



Oh! praise ye the Lord, Prepare your glad voice, His praise in the great assembly to sing in their great Creator let all men rejoice, And heirs of salvation be glad in their king.

MODERATO.

SURINAM.

11's, & 12's.

Common Hymn.

277

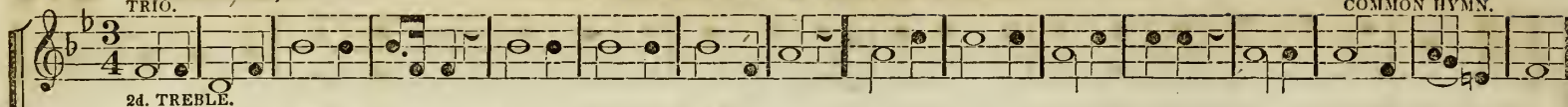
First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

O Lord, let our songs find ac-cep-tance be-fore thee, And pierce thro' the skies - to thine up - permost throne;

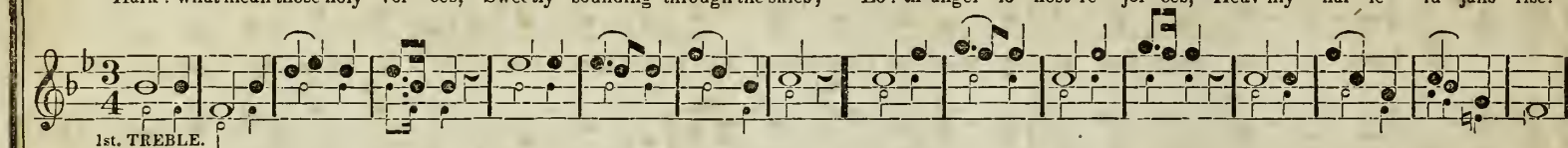
Second system of the musical score. It consists of four staves, continuing from the first system. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

for thou stoop'st to lis - ten when mortals a - dore thee, And sendest thy blessings like mes - sen - gers down.

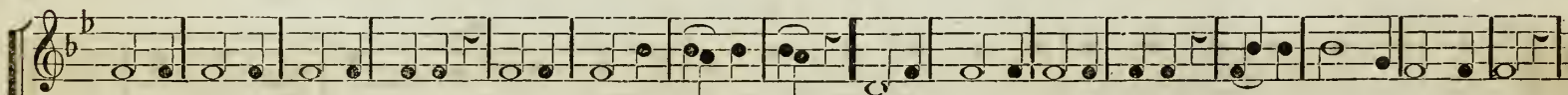
R



Hark! what mean those holy voi - ces, Sweetly sounding through the skies; Lo! th'angel - ic host re - joi - ces, Heav'nly hal - le - - lu - jahs rise.



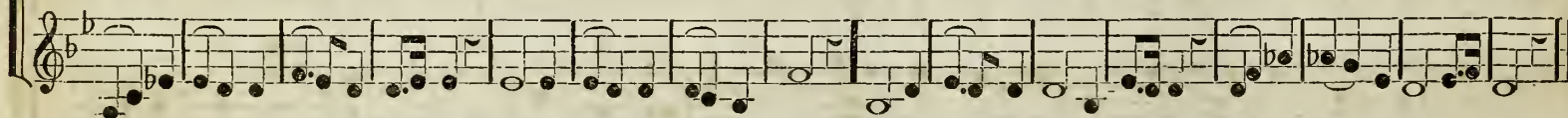
ORGAN.



Hear! O hear the wond'rous sto - ry, Which they chant in songs of joy; Glo - ry in - the highest, glo - ry! Glo - ry be - - to God on high!



v s.



Chorus.
TENOR.

HYMN. Continued.

279

F 2d. TREBLE

Glo - ry in - - the high - - est Glo - ry, Glo - - ry be - - to God on high.

F 1st. TREBLE.

F BASS.

Detailed description: This block contains the musical notation for the Chorus of a hymn. It consists of four staves: Tenor (top), 2d. Treble, 1st. Treble, and Bass (bottom). The key signature is one flat (B-flat). The 2d. Treble staff includes the lyrics: "Glo - ry in - - the high - - est Glo - ry, Glo - - ry be - - to God on high." The notation includes various musical symbols such as notes, rests, and bar lines.

MODERATO.

CUBA. 8's.

Common Hymn.

'Tis Jesus the first and the last, Whose spirit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come.

Detailed description: This block contains the musical notation for the Cuba. 8's. Common Hymn. It consists of four staves. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "'Tis Jesus the first and the last, Whose spirit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come." The notation includes various musical symbols such as notes, rests, and bar lines.

280 SING UNTO GOD, O YE KINGDOMS. (Motetto.) PSALM 68. V. 32, 33, 34, 35.

P. ALLEGRO VIVACE.

CRES. **F.**

Sing un - to God, O ye kingdoms sing un - to God, O ye kingdoms, ye kingdoms of the earth, un - to God, O ye kingdoms,

P. **CRES.** **F.**

P.

FF.

ye kingdoms of the earth, O sing praises, sing praises unto the Lord, sing praises, sing praises, sing praises unto the Lord,

UNISON. **FF.**

MOTETTO. Continued.

281

who sitteth in the heav'ns over all, from the be - ginning, o - ver all, from the be - ginning, his worship and strength is

P. **F.** **FF.**

P. **F.** **FF.**

in the clouds, ascribe ye the pow'r to God o - ver Is - ra - el, ascribe ye the pow'r to God over Is - ra - el,

MF. **F.**

MF. **F.**

MP.

O God how wonderful, how wonderful art thou in thy ho-ly pla-ces, O God how wonderful art thou,

MP.

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in treble clef, also with a key signature of one sharp. Both staves are marked with a mezzo-piano (MP) dynamic. The lyrics are written below the vocal staff.

MF. CRES.

O God how wonderful, how wonderful art thou in thy ho-ly places, Even the God of Is-ra-el, even the God of Is-ra-el.

MF. CRES.

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in treble clef. Both staves are marked with a mezzo-forte (MF) dynamic, and a crescendo (CRES.) marking is placed above the vocal staff. The lyrics continue below the vocal staff.

MOTETTO. Continued.

283

he will give strength, he will give strength and pow'r unto his people, unto his peo - - ple, blessed be God. Sing unto God, O ye kingdoms

ANDANTE. TEMPO PRIMO.

ANDANTE. P.

TEMPO PRIMO.

CRES. F. CRES:

sing un - to God, O ye kingdoms, ye kingdoms of the earth, un - to God O ye kingdoms, ye kingdoms of the earth.

CRES. F. CRES: FF.

O sing

MOTETTO. Continued.

FF.

O sing praises, sing praises unto the Lord, sing praises, sing praises unto the Lord, O ye kingdoms sing unto the Lord,

FF.

praises, O sing

F. ANDANTE. **P. a Tempo.** **F.** **P. DECRES.**

un - - to the Lord, sing un - to God, O ye king - doms of the earth, Bles - sed be God, A - - - men.

F. ANDANTE. **P. a Tempo.** **F.** **P. DECRES.**

ALLEGRETTO.

MY HEART IS FIXED, O LORD.

Motetto.

285



PP. CRES.

My heart is fix - ed, O Lord, my heart is fix - ed; I will sing and give praise. . . .

PP. CRES.

ALLEGRO VIVACE.



F.

Awake, my soul, Awake, psalt'ry and harp, I will awake with the early dawn; I will praise thee among the people, O Lord, among the people among the people; I will

F.

I will sing to thee among, a - mong the nations! I will F.
sing to thee a - mong the nations! I will praise thee, I will sing to thee among the people, among the people, among the na - tions;

I will sing to thee among, a - mong the nations! I will
P. F.
for thy mer - cy is great, thy mer - cy is great unto heav'ns, and thy truth unto the clouds. Be thou ex - alt - ed, O Lord above all the heav'ns,
P. F.

MOTETTO. Continued.

287

I will sing to thee a - mong, a - mong the nations, I will sing to thee among

And thy glory a - bove all the earth; I will sing to thee a - mong the nations. I will sing to thee a -

I will sing to thee a - mong, a - mong the nations, I will sing to thee among

I will sing to thee a - mong the nations

I will sing to thee a -

the nations. F.

- mong, a - mong the nations! I will praise thee, I will sing to thee among the people, among the na - tions, Amen, A - men. -

the nations. F.

Fine.

- mong, a - mong the nations.

DAUGHTERS OF JERUSALEM.

Sentence.

Musical score for "Daughters of Jerusalem" in G major, 2/4 time, Allegretto. The score consists of two systems of three staves each. The first system contains the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment, ending with a "FINE" marking.

First System:
 The vocal melody (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (middle and bottom staves) starts with a half note G3 and a half note F3. The lyrics "Daughters of Je - ru - salem, weep not for me, but weep for your - selves; Daughters of Je - ru - salem, weep not for me, but" are written below the vocal staff.

Second System:
 The vocal melody continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment continues with a half note G3 and a half note F3. The lyrics "weep for yourselves. Fa - ther! Fa - ther! Fa - - ther for - give them, for they know not what they do." are written below the vocal staff. The score ends with a "FINE" marking.

Dynamic Markings: P. (Piano), MP. (Mezzo Piano), DECRES. (Decrescendo), UN POCO CRES. (Un poco Crescendo), SEMPRE PIANO. (Sempre Piano), PP. (Pianissimo), MORENDO. (Morendo), FINE.

RECITATIVO. BASSO.

WHEN THE LORD.

Recitativo and Motetto.

289

When the Lord shall build up Zi - - on, he shall ap - pear in his glo - - - ry.

ORGAN.

This shall be my rest for - ev - er, saith the Lord; here will I dwell, for I de - light therein.

V.S.

290 CHORUS. ALLEGRO. O PRAY FOR THE PEACE OF JERUSALEM. Motetto.

pp. O pray for the peace, - - for the peace of Je - ru - sa - lem; O pray - - for the peace of Je -

O pray for the peace, for the peace - - - -

pp. O pray for the peace, - - for the peace of Je - ru - sa - lem; O pray for the peace, for the peace - - - -

O pray - - for the peace of Je -

ru - - - - sa - lem; they - - shall pros - per SOLO. TENOR or SECOND TREBLE.

of Je - ru - - sa - lem; they - shall pros - per that love - - - - thee.

of Je - ru - sa - - lem; they - shall prosper SOLO.

ru - - - - sa - lem;

MOTETTO. Continued.

291

TUTTI. PP.

they shall prosper, they shall prosper that love thee, that love - - - - - thee. Peace, - peace

they shall prosper, they shall prosper that love thee, that love - - - - - thee. Peace, peace

TUTTI. PP.

F. F.

be with - in - - thy - - - walls, - - - - and plenteousness within thy pal - a - ces, and plen - teousness within thy pal - a - ces,

be with - in - - thy walls - - and plenteousness within thy pal - a - ces, and plenteousness within thy pal - a - ces,

F.

and plenteousness within thy pal - a - ces, peace, - - - - peace be with - in thy walls, - - and

plen - teousness with - in thy pa - - - la - ces, A - men, A - - - - - men.

ALLEGRO.

I WILL ARISE AND GO TO MY FATHER.

Motetto.

293

The first system of the musical score consists of four staves. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a **CRES.** (crescendo) marking. The second staff is in treble clef, 3/4 time, with a **MF.** (mezzo-forte) marking. The third staff is in treble clef, 3/4 time, with a **MF.** marking. The fourth staff is in bass clef, 3/4 time, with a **UNISON.** marking. The lyrics "I will a - rise and go - - - to my fa - - ther, I will a - rise, I will a - rise and" are written below the staves. The system concludes with a **CRES.** marking and a fermata.

The second system of the musical score consists of four staves. The top staff is in treble clef, 3/4 time, with a **SOLO.** marking. The second staff is in treble clef, 3/4 time, with a **DECRES.** (decrescendo) marking. The third staff is in treble clef, 3/4 time, with a **DECRES.** marking. The fourth staff is in bass clef, 3/4 time, with a **DECRES.** marking. The lyrics "and will say un - to him, fa - ther, go to my fa - - - - ther, and will say unto him, fa - - - ther, go to my fa - - - - ther, and will say un - to him, and will say un - - to him, fa - ther," are written below the staves. The system includes several **SOLO.** markings and concludes with a fermata.

First system of the musical score. It consists of four staves. The top staff is a single melodic line. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment. Dynamics include *pp.*, *mf.*, and *decres.*. The key signature has one sharp (F#).

pp. *mf.* *decres.*

- fa - - - ther, - - I have sinned - against - heav'n - - - and be - fore - - - thee,

pp. *mf.*

TUTTI. *decres.*

Second system of the musical score. It consists of four staves. The top staff is a single melodic line. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment. Dynamics include *p.*. The key signature has one sharp (F#).

p.

and am no more wor - thy to be call - ed thy son, - - - to be call - ed thy son.

p.

ALLEGRETTO. **BEHOLD, LORD IS MY SALVATION.**

Sentence.

295

SOLO.

I will trust

Be - - hold, be - - hold, Lord is my sal - va - tion, Behold, - - Lord is my sal - va - tion,

SOLO.

I will trust

I will trust and not - - be a - fraid; I will trust - - and not

TUTTI. I will trust, I will trust and not be a - fraid; - - for the Lord Je-

TUTTI.

I - will trust and not - - be a - fraid. I will trust, - - I will trust and

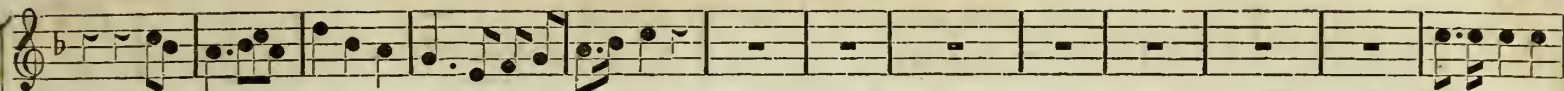
for the Lord Je - hovah is my strength, Je - - ho - vah is my - - strength, my
for the Lord Je - hovah is my strength, Je - ho - - - - vah is my strength, my strength - - - -
- hovah is my strength, Je - ho - - - - vah is - my strength, Je - ho - - - - vah is my strength, my
for the Lord Je - hovah is my strength, my strength my strength

- - - - and my song; he al - so is become my salvation, my sal - vation; he also is become my sal - vation, my sal - vation,

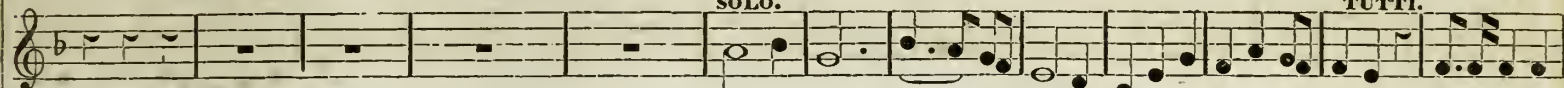
SOLO.

SENTENCE. Continued.

297

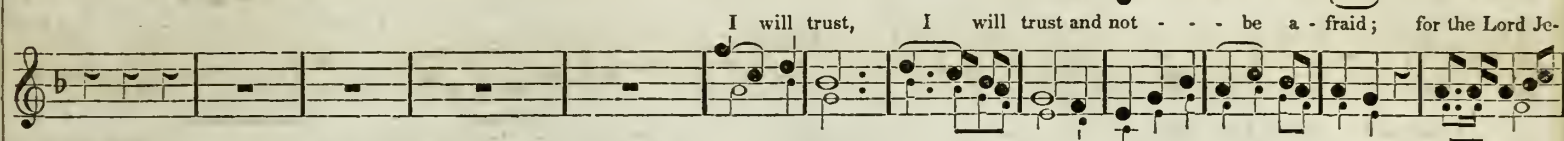


Be - hold Lord is my sal - va - tion;

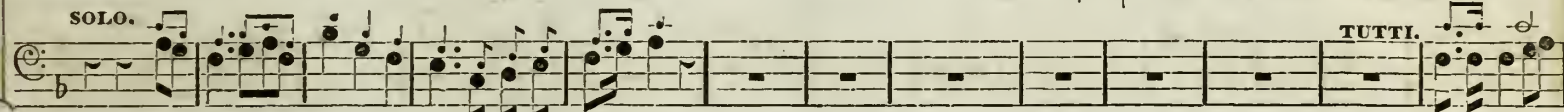


SOLO.

TUTTI.



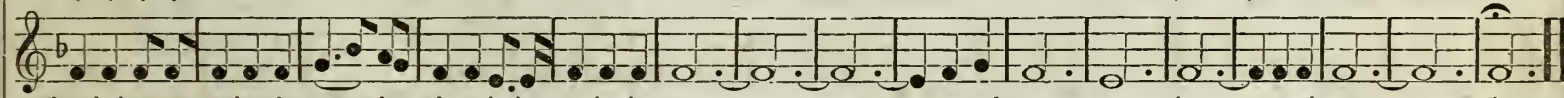
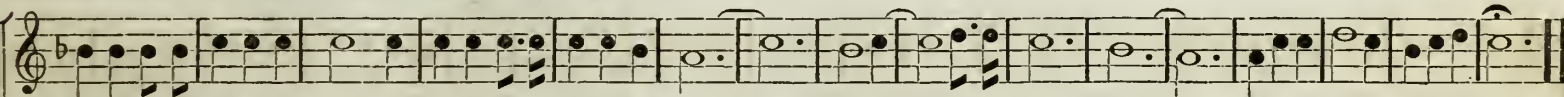
I will trust, I will trust and not . . . be a - fraid; for the Lord Je-



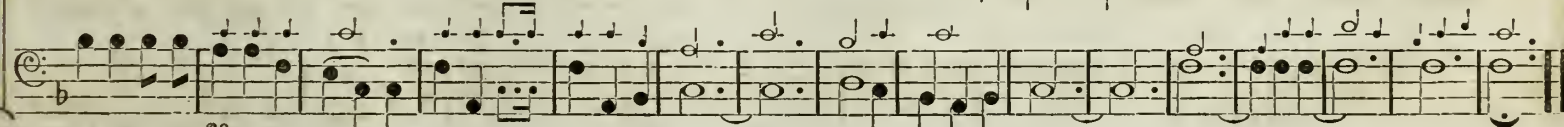
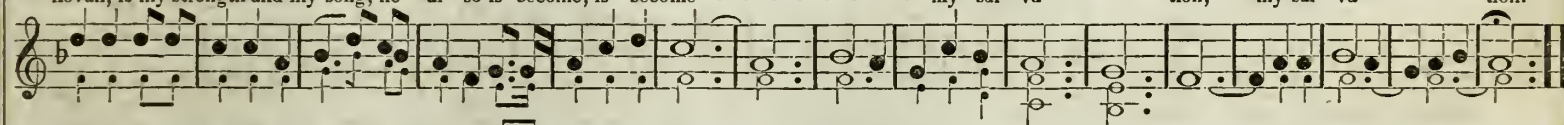
SOLO.

TUTTI.

Be - hold Lord is my sal - va - tion;



- hovah, is my strength and my song, he al - so is become, is become my sal - va - tion, - my sal - va - tion.



PRAISE GOD FROM WHOM. Anthem.

Praise God, praise God from whom all blessings, all blessings flow; Praise - - - - - him, praise him from
 F. P. ALTO. MF.

Praise God, praise God from whom all blessings, all blessings flow; Praise - - - - - him, praise him from
 F. P. MF.

whom all blessings flow; Praise him a - - bove, praise him a - bove, a - bove ye heavenly host, praise Father, Son, and Ho - ly Ghost.
 P. CRESC. F. PP.

whom all blessings flow; Praise him a - bove, - praise him a - bove, a - bove ye heavenly host, praise Father, Son, and Ho - ly Ghost.
 P. CRESC. PP.

DECRES.

ANTHEM. Continued.

299

Praise God, praise him, Praise fa - - ther, Son, - - - and Ho - - ly Ghost, - - - A - - men, A - - - - men.

ALLEGRETTO.

CHRIST OUR LORD IS RIS'N TO DAY.

Easter Anthem.

Christ our Lord is ris'n to day, Hal - le - lu - jah, Hal - - le - - lu - jah, Hal - le - lu - jah, Hal - le - - lu - jah;

MF. UNISON. V. S.

ANTHEM. Continued.

301

First system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef and lyrics. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. Dynamics include CRES., F., and FF.

sing - ye heav'ns, - - sing - - ye heav'ns, - and earth re - - ply, Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Second system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a treble clef and lyrics. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. Dynamics include CRES., F., and FF.

hal - le - - lu - - jah, hal - le - lu - - jah, hal - le - - lu - jah, hal - - le - - - - - lu - jah.

thee. - - - - Bles-sed are they who dwell in thy house, who are ev-er praising thee, ev-er prais- - - - ing thee.

MOTETTO. Continued.

303

SOLO.

Blessed is the man, whose glory is in thee;

TUTTI.

SOLO. In whose heart are the ways of Zi-on! In whose heart are the ways of Zion! They

SOLO. **TUTTI.**

go from strength to strength, They go - - - from strength to - - strength, - - Un - til they ap - pear, - - they ap - -

UNISON.

pear - - - be - fore God, - - - be - fore God - - - in Zi - - on, O Lord of hosts, - - -

O Lord of hosts, - - - - O Lord of hosts; - - - - Bles - - sed are they O Lord - - - who dwell

MOTETTO.

Continued.

305

SOLO.

Bles - sed is the man whose glo - ry is in thee;

in thy house, - - Who are ev - er prais - ing thee.

SOLO.

Bles - sed is the man whose glo - ry is in thee;

SOLO. **TUTTI. F.** *deces.*

In whose heart are the ways of Zi - on, In whose heart are the ways of Zion! Blessed is the man who trust - eth in thee!

SOLO. **TUTTI. F.**

THE LORD IS GREAT.

Anthem.

1. The Lord is great! the Lord is great! ye hosts of heav'n a - - dore him, And ye who tread this earth - ly

F. **MF.** **SOLO.**

3. The Lord is great! the Lord is great! his mer - cy how - a - bound - ing! Ye an - gels strike your gold - en

F. **MF. UNISON.** **SOLO.**

1. ball; and ye who tread - - - this earth - ly ball; In ho - - - ly songs - - - re-

P. TUTTI. **CRESC.**

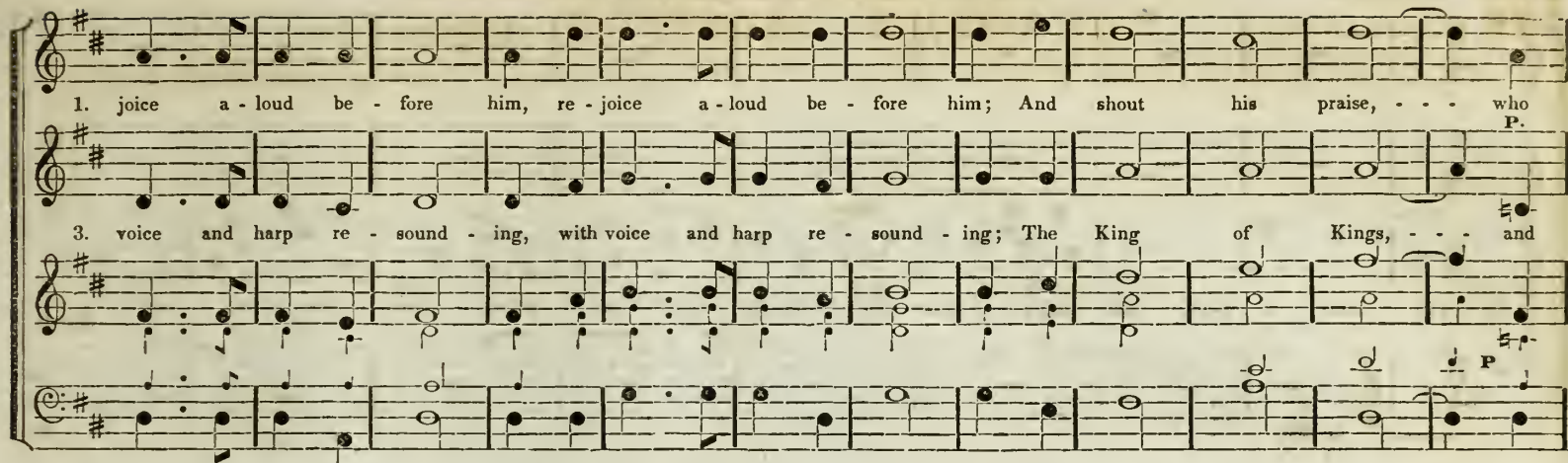
3. chords! Ye an - - gels strike - - - your gold - en chords! O praise our God! - - - with

P. TUTTI. **CRESC.**

ANTHEM.

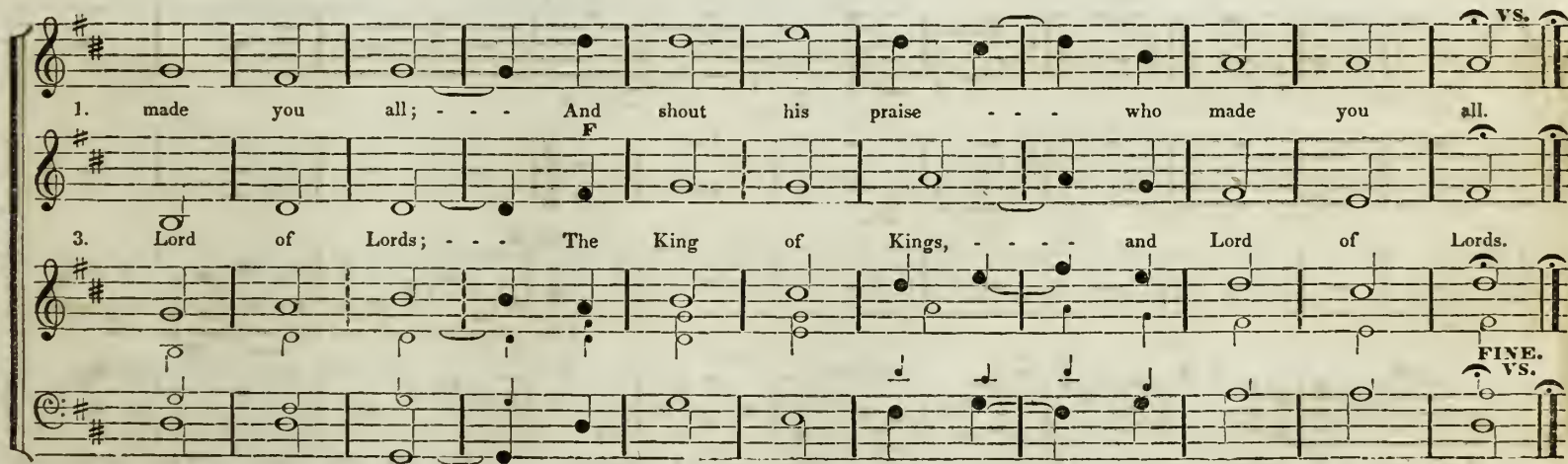
Continued.

307



1. joice a - loud be - fore him, re - joice a - loud be - fore him; And shout his praise, - - - who
P.

3. voice and harp re - sound - ing, with voice and harp re - sound - ing; The King of Kings, - - - and
P



1. made you all; - - - And shout his praise - - - who made you all.
F

3. Lord of Lords; - - - The King of Kings, - - - and Lord of Lords.
FINE.
VS.

2. The Lord is great, his majes - ty how glo - rious! Re - sound - his praise - from - shore - to - shore; SOLO. The

ORGAN.

Lord is great! his majesty how glorious! Resound his praise - from shore to shore; O'er sin - and death - and hell now made vic -

ORGAN.

SOLO.

ANTHEM.

Continued.

309

... rious, He rules and reigns, and reigns - for ever - more, for ever - more; He rules and reigns for ever - more.

TUTTI.
DA CAPO.

... to - - - rious, He rules and reigns, and reigns - for - ev - er - more, for - ever - more; He rules - and reigns for ever - more.

ALLA BREVE MAESTOSO.

GREAT JEHOVAH!

Anthem.

UN POCO ALLEGRO.

Doxology.

Great - Je - ho - vah! Great - Je - ho - vah! we - a - dore thee. God the Father, God the Son,

F. UNISON.
Voice.

Organ.

T

God the Spirit joined in glory, On the same e - ternal throne; Endless praises to Je - hovah, to Je - ho - - vah, - three

Dynamic markings: CRESC., F., MF., FF., DECRES.

The first system of the musical score consists of three staves. The top staff is a single melodic line. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamic markings are placed above the staves: CRESC. (Crescendo), F. (Forzando), MF. (Mezzo-forte), FF. (Fortissimo), and DECRES. (Decrescendo).

in one. Endless praises to Je - hovah, to Je - ho - - vah three in one. A - men, A - men.

Dynamic markings: P, FF, MF, FF, P, PP

The second system of the musical score continues the composition. It also consists of three staves. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamic markings include P (Piano), FF (Fortissimo), MF (Mezzo-forte), and PP (Pianissimo).

ALLEGRO VIVACE

PRAISE YE THE LORD.

Motetto.

A part of the 105, and 106 Psalm.

311

F. Second Treble. **SOLO.** The Solo for two Trebles, or for Tenor and Bass. **F. TUTTI.**

Praise ye the Lord, praise ye the Lord, praise - the Lord - - O my soul! Praise ye the Lord, praise ye the Lord,

F **SOLO.** **F TUTTI.**

MF. **SOLO.**

praise - - - - - ye the Lord, praise the Lord O my soul, praise - - - the Lord O my soul,

MF. **SOLO.**

TUTTI. **SOLO.**

MF. **TUTTI. CRES.**

praise - - the Lord,

O my soul, praise - - - the Lord O my soul, praise - - - ye the Lord O my soul,

TUTTI. **SOLO.** **TUTTI. CRES.**

praise - - the Lord,

ALLEGRETTO.

SOLO. Alto in 8vs.

F

O my soul praise ye the Lord, praise the Lord O my soul, O - - - my soul. The Lord is nigh, the Lord is nigh unto

SOLO.

MOTETTO. Continued.

313

all them that call, that call up - on him, to all, to all that call up - on him, up - on him in truth. He will ful - fil the desire of them that fear him, that

TEMPO PRIMO.

TUTTI F.

fear him; he al - so will hear their cry, and will save them, and will save them. The Lord shall reign for ev - er and ever, for ev - er and

TUTTI. F. UNISON.

MOTETTO. Continued.

for ev - er and ever, and ev - er, F.

ev - er, for ev - er and ever, for ev - er and ever, for ev - er and ever, for ev - er and ever, for ev - er and ev - er.

UNISON.

for ev - er and ever, and ev - er, F.

P. P. CRES.

ev - en thy God, thy God - O Zi - on, ev - en thy God, thy God O Zi - on, un - to all gene - - ra - tions.

P. P. CRES.

MOTETTO.

Continued.

315

F. **SOLO.** The Solo for two Trebles, or for Tenor and Bass.* **TUTTI. F.**

Praise ye the Lord, praise ye the Lord, praise - - the Lord - - - O my soul! praise - - - ye the Lord,

F. UNISON. **SOLO.** **TUTTI. F.**

* Or Bass and Tenor Repeat.

P. **SOLO.** **F. TUTTI.**

praise the Lord - O - - my soul, praise - - - the Lord O my soul, O my soul, praise - - the Lord O my soul,

P. **SOLO.** **F. TUTTI.** **SOLO.**

MOTETTO. Continued.

DECRES.

F. TUTTI. **FF.** **MF**

praise ye the Lord, praise the Lord O - - my soul, O my soul, Amen, A - - - - men.

F. TUTTI. **FF.** **MF. DECRES**

ALLEGRO.

BLESSED BE THE LORD. Sentence.

F. **MF.** **FF.**

Blessed, Blessed, Blessed, Blessed be the Lord for - ev - er more. Blessed be the Lord for - ev - er more, Amen, A - - - - men.

F. **MF.** **FF.**

* * May be repeated.

UN POCO ALLEGRO.

BLESSED IS THE PEOPLE. Motetto.

317

First system of the musical score. It consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. Dynamics include *CRES.*, *MF.*, *F.*, and *P.*. The lyrics are: "Bles - - - sed, Bles - - sed, Blessed is the people that know the joyful sound; Bles - sed, blessed that know the joyful sound;"

Second system of the musical score. It consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. Dynamics include *SOLO.*, *TUTTI. F.*, and *SOLO.*. The lyrics are: "They shall walk O Lord, in the light, in the light of thy counte - nance. They shall walk, O Lord, in the light of thy coun - te - nance. They shall walk O Lord, in the light, in the light of thy counte - nance."

SOLO. TUTTI. F.

They shall walk O Lord, in the light, in the light of thy coun- te- nance, They shall walk O Lord, in the light of thy countenance.

SOLO. TUTTI. F.

SOLO. TUTTI. F.

In thy name shall they re - - - joice - all the day, and in thy righteous- ness shall they be ex - alt - ed.

SOLO. TUTTI. F.

MOTETTO.

Continued.

319

And in thy righteousness shall they be ex - alt - ed, In thy name shall they rejoice all the day, and in thy righteousness, shall they be ex - alt - ed,

UNISON.

shall - - they be ex - alt - - ed. A - - men.

FF. CRES. DECRES.

THE LORD IS IN HIS HOLY TEMPLE.

Motetto.

ALLEGRO ASSAI.

P. The Lord is in his ho - - - ly tem - ple; The Lord - - - is in his
 The Lord is in his ho - - - ly tem - ple; The Lord - - - is in his
 P. UNISON. The Lord is in his ho - - - ly tem - ple; The Lord - - - is in his ho - - ly tem - - -

The

ho - - ly tem - - - ple; P. Let all the earth keep silence be - - fore - - him,
 ho - - - ly, in his ho - ly tem - - - ple; P.
 ple in - his ho - ly tem - - - ple; Let all the earth keep silence be - - fore - - him,
 Lord - - - is in his ho - - - ly tem - - - ple; P. keep silence, keep

MOTETTO. Continued.

321

P. F.

Keep si - - - - lence, Keep silence be - fore him, Let all the earth keep silence be - fore - - him,

P. UNISON. F. P.

si - - - - lence, keep silence be - fore - - - - him, Let all the earth keep silence be - - fore him, keep

keep si - - - - lence, keep si - - lence be - - fore him, The Lord - is in his ho - - ly

F. F. PUI ALLO.

silence, keep si . 41 lence, keep si lence be - - fore him

MOTETTO. Continued.

tem - - ple, the Lord is in his ho - ly tem - ple; let all the earth be - - silence, be sil - - - ence, be sil -

tem - - ple, the Lord is in his ho - ly tem - - ple; let all the earth be - - sil - ence, silence,

ence, be sil - - - ence The Lord is in his ho - - - ly tem - ple; Let all the earth - - be

silence, silence, silence, si - - - lence, TEMPO PRIMO. ALLEGRO ASSAI.

The Lord is in his h. ly tem - ple; Let all the earth - - be

silence, silencio silence, sil ence. UNISON

STRING.

UNISON.

MOTETTO. Continued.

323

DECRES. P. PP.

si - - lence, be si - - - - lence, - - - - be si - lence, be si - lence be - fore - - - him.

DECRES be si - - - - lence be - fore - - - - him.

ALLEGRO. VIVACE.

PRAISE GOD, FROM WHOM. Doxology.

F. P. CRES. F. DECRES. and DIM.

Praise God from whom all blessings flow, Praise him all - creatures here be - low; Praise him a - bove ye heav'nly host, Praise Father, Son, and Ho - ly Ghost.

F. P. CRES. F. DECRES. and DIM.

MEN OF GOD, GO TAKE YOUR STATIONS;

Anthem.

Musical score for the Anthem "Men of God, Go Take Your Stations;". The score is written for four staves (Soprano, Alto, Tenor, and Bass) in 3/4 time, with a key signature of one sharp (F#). The tempo is marked ALLEGRO. The score includes dynamic markings (MP, P, MF, DECRES.) and performance instructions (CRES., UNISON.). The lyrics are: "Men of God, go take your stations; Darkness reigns throughout the earth, darkness, darkness reigns - - throughout the earth. - - Men of God, go take your stations; Go pro - claim, proclaim among the nations, joyful news of heav'nly birth."

The score is divided into two systems. The first system contains the first two staves (Soprano and Alto), and the second system contains the last two staves (Tenor and Bass). The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

The first system includes the following lyrics: "Men of God, go take your stations; Darkness reigns throughout the earth, darkness, darkness reigns - - throughout the". The second system includes the following lyrics: "earth. - - Men of God, go take your stations; Go pro - claim, proclaim among the nations, joyful news of heav'nly birth."

The score includes dynamic markings (MP, P, MF, DECRES.) and performance instructions (CRES., UNISON.). The tempo is marked ALLEGRO. The key signature is one sharp (F#). The time signature is 3/4.

ANTHEM. Continued.

325

F.

Bear the tidings, bear the tidings, bear the ti - dings ti - - - dings, ti - - - - - dings of - the Sa - viour's worth,

ALTO or TENOR.
SOLO.

Of his gos - pel not a sham'd, 'Tis the power of God to save; Go where Christ was nev - er named, Pub - lish

SOLO.

ANTHEM. Continued.

TENOR. SOLO.

SOLO.

freedom, pub - lish free - dom to the slave: Blessed freedom! Blessed freedom! freedom! free - dom Zi - - - - - ons,

SOLO.

When ex - posed to fearful dangers, Je - sus will his own de - fend;

Zi - - - - - ons chil - dren have.

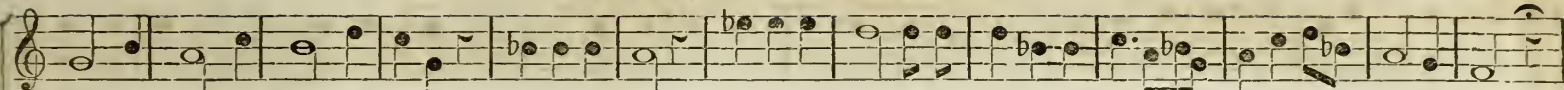
SOLO.

When ex - posed to fearful dangers, Je - sus will his own de - fend;

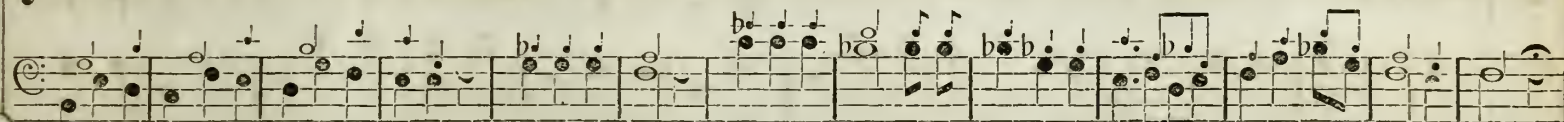
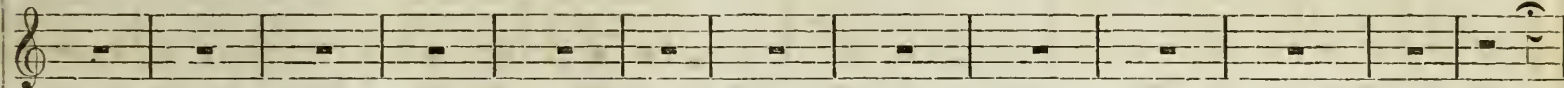
ANTHEM.

Continued.

327

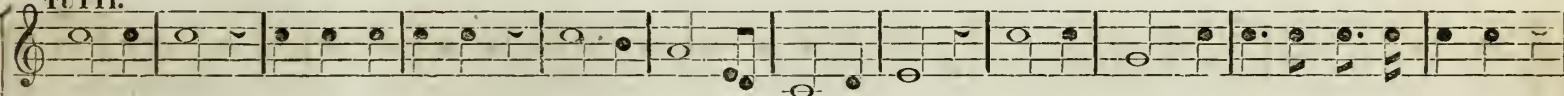


Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - you to the end.



Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - you to the end.

TUTTL.



MP. CRES.

P.



Men of God, go take your sta-tions, Dark-ness reigns throughout the earth, Go, pro-claim, pro-claim a-mong the na-tions,



UNISON.

TUTTL. MP. CRES.

P.



ANTHEM. Continued.

joy ful news of heav'n - ly birth, bear the ti - dings, bear the ti - dings, bear the ti - dings, bear the ti - dings,

ti - dings of - our Sav - - iour's worth; - - - He is with you, He will guide you to the end. - - -

MF. DECES. MF. DECES.

ALLEGRO ASSAI.

ARM OF THE LORD, AWAKE!

Hymn.

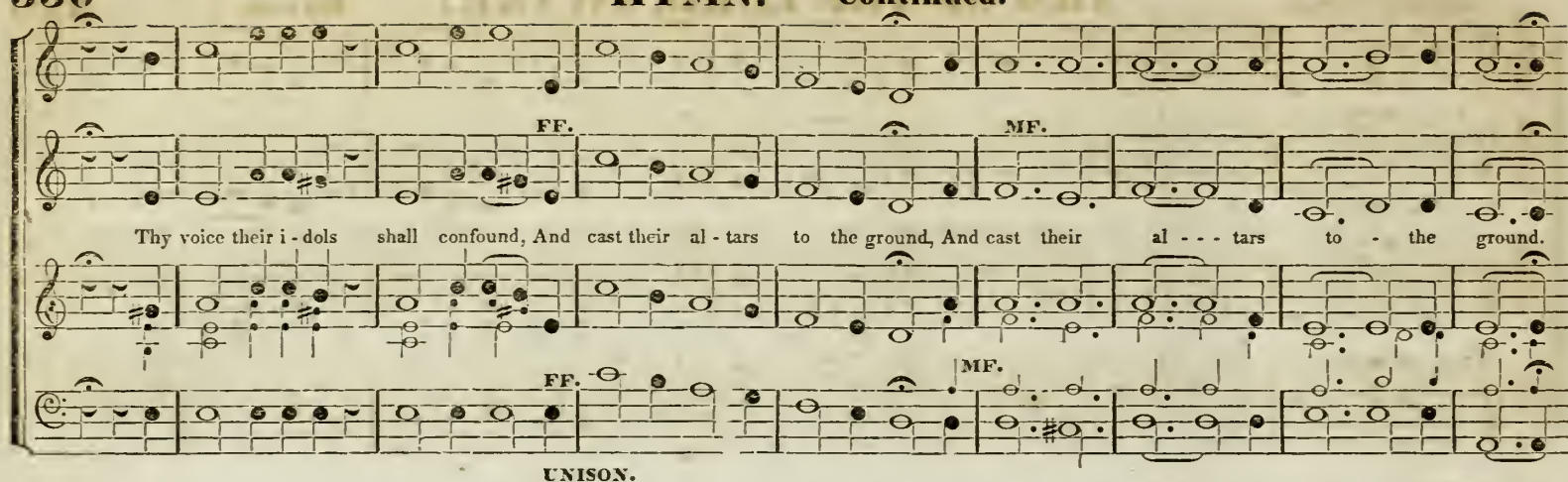
329

Arm of the Lord awake! awake! Put on thy strength, the na - - tions shake! Now let the world a - dor - ing see, - - Triumphs of

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 6/4 time signature. The bottom two staves are in bass clef with a 6/4 time signature. The music is marked with 'F.' (Forte) and 'P.' (Piano) dynamics, and includes a 'CRES.' (Crescendo) marking. The lyrics are written below the staves.

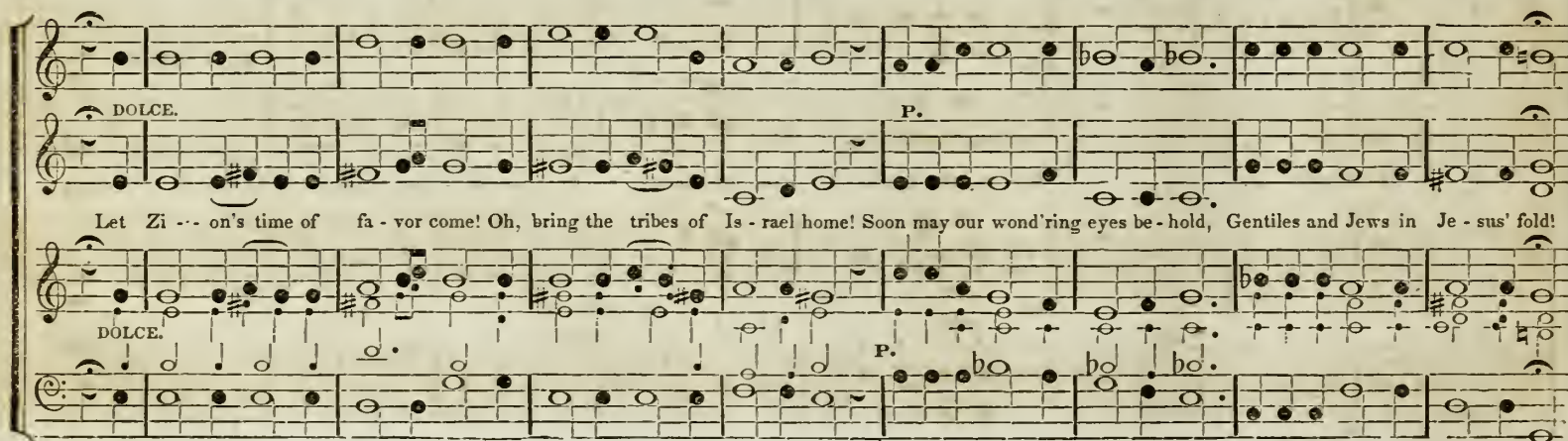
mer - cy wrought by thee. Say to the heathen, from thy throne, I am Je - ho - vah, God a - - lone!

The second system of the musical score continues the composition with four staves. It includes markings for 'MF.' (Mezzo-Forte) and 'F.' (Forte), and a section labeled 'F. UNISON.' for the final part of the system. The lyrics continue below the staves.



Thy voice their i - dols shall confound, And cast their al - tars to the ground, And cast their al - - - tars to - the ground.

UNISON.



Let Zi - - - on's time of fa - vor come! Oh, bring the tribes of Is - rael home! Soon may our wond'ring eyes be - hold, Gentiles and Jews in Je - sus' fold!

HYMN. Continued.

331

MF.

Al - migh - ty God! thy grace proclaim, Thro' ev' - ry clime of ev'ry name! Let adverse pow'rs before thee fall, And crown the Sav - iour Lord of all!

MF.

ALLEGRO.

DECRES. F. A - - - - - men.

And crown the Sav - iour Lord of all, A - men, A - men, A - - - - - men.

DECRES. F. DECRES. FINE.

1. Life is a span, - a fleet - ing hour, How soon the va - por flies! Man is a ten - - der,

2. The once lov'd form, now cold - and dead, Each mourn - ful thought em - - ploys; And na - ture weeps - her

1. tran - sient flow'r, that e'en in bloom - - ing dies, - - That e'en in bloom - - ing dies, D. Cp. V. 2.

2. com - forts fled, And with - - er'd all - - her joys, - - - And with - er'd all her joys. V. 3

ALLEGRETTO.

HYMN. Continued.

333

3. Hope looks be - yond the bounds - of time, When what we now de - plore, - Shall rise in full im - mor - tal prime, And bloom to fade no more. . . .

ANDANTINO.

4. Cease then fond nature, cease thy tears, Thy Saviour dwells on high; There ev - er - - last - ing spring appears, There joys shall never - -

HYMN. Continued.

never die. Cease then, fond na - ture, cease thy tears, Thy Saviour dwells on high; There everlasting spring appears, There joys shall never die, never die, never die.

FINE.

ALLEGRO.

THROUGH EV'RY AGE. Hymn.

Doxology.

Through ev' - ry age, e - - ter - nal God, Thou art our rest, our safe a - - bode: High was thy throne, ere heav'n was made, Or

F. UNISON.

HYMN. Continued.

335

* SOLO.

earth, thy hum - ble foot - stool laid. Long hast thou reign'd, ere time be - gan, Or dust - was fash - ion'd in - - to man;

SOLO. SOLO.

*

And

SOLO. TENOR or 2d. TREBLE. TUTTI. TENOR.

MF. DECRESC.

And long - thy king - - dom shall - en - - dure, When earth - and time shall be no more.

SOLO. MF. DECRESC. D. Cp. *

TUTTI.

long thy king - dom shall - en - - dure, . . .

336 ALLEGRETTO. O PRAISE GOD IN HIS HOLINESS. Motetto.

ALLEGRO ASSAI.

F. SECOND TREBLE. DECRES. CRESC. FF MF.

O praise God in his ho - li - ness, Praise him in the firmament of his power; - - Praise him in his no - ble acts, Praise him ac-

F DECRES. UNISON. CRESC. FF MF.

F.

cording to his excellent great - - - ness; Praise him in the sound, in the sound of the trumpet, praise him in the sound, in the sound of the trumpet,

F.

MOTETTO. Continued.

337

Praise him upon the lute, upon the lute, upon the lute and harp, praise him &c.

P. MF. F. P.

Praise him upon the lute, upon the lute, upon the lute and harp; Praise him, praise him in the cymbals and dances, Praise him on strings, on

P. MF. F. UNISON. P.

Praise him upon the lute, upon the lute, upon the lute and harp; Praise him &c.

CRES.: FF.

strings and pipes, Let every thing that hath breath praise the Lord, Let every thing that hath breath praise the Lord, Let every thing that hath breath

CRES.: FF. UNISON.

MOTETTO. Continued.

Musical score for Motetto, Continued. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and 4/4 time. The lyrics are: Praise - the Lord, - - - praise - the Lord, praise the Lord, praise the Lord, A - men, A - men, A - men. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some rests. A fermata is placed over the final 'A - men'.

ALLEGRETTO.

THE GRACE OF OUR LORD. Sentence.

Musical score for The Grace of Our Lord, Sentence. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in C major (no sharps or flats) and 4/4 time. The lyrics are: The grace of our Lord - - Je - sus Christ, And the Love of God, and the fellowship of the Ho - ly Ghost, Be with us all ever, ev - er - more, A - - men. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some rests. Dynamics include *P* (piano) and *CRESC.* (crescendo). The score ends with a double bar line.

MODERATO.

TO GOD THE FATHER.

Sentence.

Doxology.

339

To God the father, God the Son, And God - the spirit three in one; Be hon - or, praise, and glo - ry given, By all on earth - and

all in heav'n. Hal - le - - lu - jah, A - - - men, Hal - le - - lu - jah, A - - - men, A - - - men, A - - - men.

ALLEGRO ASSAI.

340 ALLEGRO.

BEHOLD GOD IS MY SALVATION.

Motetto.

Be - hold, be - hold God is my sal - vation, I will trust in him, Be - hold, be - hold God is my sal - vation, I will

trust in him, for the Lord Je - - ho - vah is my strength and my song, he al - - so is my sal - va - tion. Praise the

MOTETTO.

Continued.

341

SOLO.

Lord, praise the Lord and call upon his name, for the Lord Je - - ho - vah is my strength, and my song, - he - - al - so is my sal-

F. TUTTI.

- - vation, Praise the Lord, praise the Lord, and call up - on his name; sing un - to the Lord, sing un - to the Lord.

F. TUTTI.

Musical score for the first system of the Motetto. It consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The Soprano staff begins with a **MF.** dynamic and a **F** dynamic later. The Alto staff begins with a **MF.** dynamic and a **F** dynamic later. The Bass staff begins with a **MF.** dynamic and a **F** dynamic later. The lyrics are: "for he hath done - - ex - cel - lent things, ex - cel - lent things, this is known in all the earth, in all the earth, in all the". The word "UNISON" is written at the end of the system.

MF. **F**

for he hath done - - ex - cel - lent things, ex - cel - lent things, this is known in all the earth, in all the earth, in all the

MF. **F** **UNISON**

Musical score for the second system of the Motetto. It consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The Soprano staff begins with an **ALTO.** dynamic. The Alto staff begins with an **FF** dynamic. The Bass staff begins with an **FF** dynamic. The lyrics are: "earth; Cry out and shout, thou in - hab - it - ant of Zi - on; Cry out and shout, thou in - - hab - - it - ant of Zi - on;".

ALTO. **FF** **FF**

earth; Cry out and shout, thou in - hab - it - ant of Zi - on; Cry out and shout, thou in - - hab - - it - ant of Zi - on;

MOTETTO. Continued.

343

TENOR.

MF

for great, great is the Ho-ly one of Is - - - ra - - - el, for great - - is the Ho - - ly one - - - of Is - ra -

UNISON.

MF

- - el, - - in the midst of thee, - - Be - hold, be - - hold, God is my sal - vation, I will trust in him; Be - hold, be - - hold,

P **SOLO.**

God is my sal - vation, I will trust in him, for the Lord Je - ho - - vah is my strength and my song, he al - so is my sal - vation.

F TUTTI. **SOLO. ALTO.**

Praise the Lord, praise the Lord, and call up - on his name; for the Lord Je - - ho - vah is my strength and my song, he al - - so is my sal -

MOTETTO. Continued.

345

F TUTTI.

vation. Praise the Lord, praise the Lord, and call upon his name, and call upon his name; sing unto the Lord, and call upon his name,

F TUTTI

ALTO. **TENOR.**

MF **F**

for he hath done - ex - cellent things, excellent things. Cry out and shout thou in - hab - itant of Zi - on; cry out and shout, thou in-

MF **F**

habitant of Zi-on. Cry out and shout thou in-hab-i-tant of Zi-on! Great - - is the Ho - - - ly one

F GRANDIOSO. CRESCEND.

F GRANDIOSO. CRESCEND.

... of Is - - - ra - - el, Great in Is - - ra - - el, Praise ye the Lord, A - - men.

FF **MP** **P**

FF **MP** **P**

UN POCO ALLEGRETTO.

INDEPENDENCE.

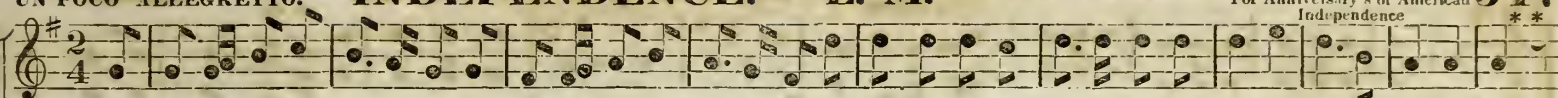
L. M.

Two Stanzas.

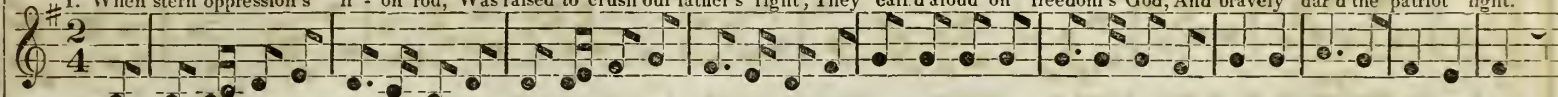
Patriotic Hymn,
For Anniversary's of American
Independence

347

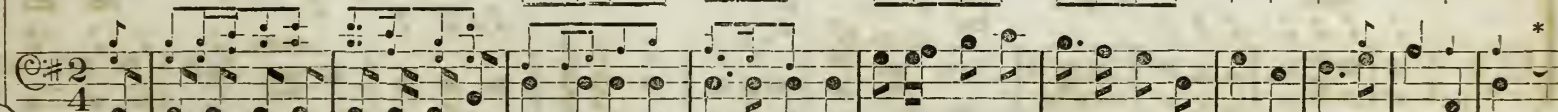
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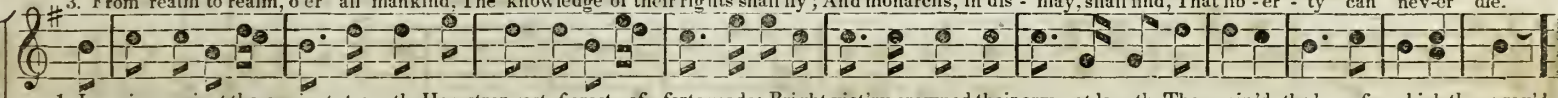
1. When stern oppression's ir - on rod, Was raised to crush our father's right; They call'd aloud on freedom's God, And bravely dar'd the patriot fight.



2. Bequeathed to us that glorious prize, Its ancient splendor yet re - tains; It still oppression's pow'r defies, And laughs at fee - ble tyrants chains.



3. From realm to realm, o'er all mankind, The knowledge of their rights shall fly; And monarchs, in dis - may, shall find, That lib - er - ty can nev - er die.



1. In vain against them, giant strength, Her strongest, fiercest ef - forts made; Bright vict'ry crowned their arms, at length, They gain'd the boon for which they pray'd.



2. Of nations, we, the first, were bless'd, But soon, o'er all the peopled earth; Fair lib - er - ty shall be possess'd; The world shall rise in freedom's birth.



3. Re - joice, Columbia's sons, re - joice, The song of freedom loudly raise; And let ex - ul - ting heart and voice, Un - ite to swell our shouts of praise!

D. C.

SAVE LORD, OR WE PERISH!

Hymn.

1. When through the torn sail the wild tempest is streaming, When o'er the dark wave - the red lightning is gleaming, Nor hope lends - a -

2. And O when the whirlwind of passion is ra - ging, When sin in our hearts its wild war - fare is wa - ging, Then send down - - thy

1. ray - - the poor sea - man to cherish, We fly to our Ma - ker: Save Lord! or - - - we per - ish. D: Cp:

2. Spirit, thy ransomed to cher-ish, Re - buke the de stroy - er: Save Lord! or - - - we per - ish. FINE.

ALLEGRO MOLTO.

O GIVE THANKS.

Motetto.

Psalm 118, verses 1. 19. 24. 26. 29. **349**

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and common time, starting with a treble clef. The second staff is a vocal line in the same key and time, starting with a treble clef. The third staff is a vocal line in the same key and time, starting with a treble clef. The fourth staff is a basso continuo line in the same key and time, starting with a bass clef. The lyrics are: "O give thanks un - to the Lord; O give thanks, give thanks unto the Lord; &c." The first staff has a dynamic marking of **MF** and the second staff has a dynamic marking of **F**. The lyrics are: "O give thanks un - to the Lord; O give thanks unto the Lord; For he is good: For he is good: - be - cause his mercy en -".

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord; &c.

O give thanks un - to the Lord; O give thanks unto the Lord; For he is good: For he is good: - be - cause his mercy en -

O give &c.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and common time, starting with a treble clef. The second staff is a vocal line in the same key and time, starting with a treble clef. The third staff is a vocal line in the same key and time, starting with a treble clef. The fourth staff is a basso continuo line in the same key and time, starting with a bass clef. The lyrics are: "dureth, endureth for - ev - er, be - cause his mer - cy en - dureth, endureth for - ever, his mercy en - du - reth for - - ev - - er." The lyrics are: "dureth, endureth for - ev - er, be - cause his mer - cy en - dureth, endureth for - ever, his mercy en - du - reth for - - ev - - er."

dureth, endureth for - ev - er, be - cause his mer - cy en - dureth, endureth for - ever, his mercy en - du - reth for - - ev - - er.

350 ALLEGRETTO.
SOLO.

MOTETTO. Continued.

Open to - me - the - gates of - righteousness: I - - will go, - - - I - - - will go, - - - I will go - - un - to them, and I will

SOLO.

Open to - me the - gates of - righteousness: I - - will - go, - I - will - go, - - - I will go - - - un - to them, and I will

praise the Lord, and I will praise - - the Lord, and I will praise - - - - the Lord, - and I will praise - - the Lord, and I will

praise - the Lord, and I will praise - the Lord, and I will praise - the Lord, - and I will praise - - the Lord, and I will

MOTETTO. Continued.

351

ALTO. praise the Lord.

SOLO. Alto Tenor or 2d. Treble.

This is the day which the Lord hath made: This is the day, this is the day which the Lord hath made: we will re-

This is the day, - - this is the &c.

praise the Lord.

praise the Lord.

joyce and be glad, and be glad - - in it, we will re-joyce, we will re-joyce, we will re-joyce and be glad, and be - glad - - in it.

we will re - - joyce, - - - &c.

Bles - sed, blessed be he that cometh in the name of the Lord: we have bles - sed you out of the house of the Lord.

TEMPO PRIMO.

TUTTI.

Bles - sed, blessed be he that cometh in the name of the Lord: we have bles - sed you out of the house of the Lord.

TEMPO PRIMO.

TUTTI.

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord, for he is good: for he - is - good: be - cause his mer - cy en -

F.

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord, for he is good: for he is good: because his mer - cy en -

F.

O give &c.

MOTETTO. Continued.

353

dureth, endureth for - ever, because his mercy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy endureth for - e - - ver,

for - ever, forever and ever, for - ever, for - ever and ever, for - ever, for - ever and ever, for - ever, forever and ever, for - ev - - er. A - men.

THE GLORY OF THE LORD.

Motetto.

Psalm 104. v. 31.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The key signature has one flat (F). The music is written in a homophonic style with many beamed sixteenth and thirty-second notes. The lyrics are written below the third staff.

The Glo-ry of the Lord shall en - dure for - ev - er, for - ev - er, shall en - dure for - ev - er; the Glo-ry of the Lord shall en - dure - - for - - ev - er, for

UNISON.

The second system of the musical score continues the piece with four staves. It includes dynamic markings of *F* (forte) and *MF* (mezzo-forte). The lyrics continue across the staves.

- ev - - - er, the Glo-ry of the Lord shall en - dure for - ev - er, the Glo-ry of the Lord - shall en - - dure for - ev - er, shall en -

MOTETTO. Continued.

355

First system of the motetto. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are instrumental parts (Tenor and Bass). The key signature has one sharp (F#). The lyrics are: "dure for - ev - er: the Lord shall re - joice, - - the Lord shall re - joice, shall re - joice in his works, the Lord shall re - joice, shall re -". A "UNISON." instruction is placed above the third staff.

Second system of the motetto. It continues the four-staff format. The lyrics are: "- - joice in his works, the Lord shall re - joice, shall re - joice in his works, shall re - joice, shall re - - - joice, shall re - joice in his works". A "UNISON." instruction is placed above the third staff.

He look-eth on the earth, and it trembleth, it trembleth, and it trem

bleth, he touch - - - - eth the hills, and they smoke, he touch - eth the hills - - -

MOTETTO. Continued.

357

CRESC: P CRESC:

and they smoke, . . . they smoke, . . . they smoke, and they smoke, and they

MP P

smoke, . . . they smoke, . . . they smoke; and they smoke, they smoke.

W

MF CRESC:

I will sing - - un - to the Lord as long as I live, - I will sing - - un - to the Lord as long as I live;

F MF

I will sing praise - un - to my God - while I have - my be - - - ing, I - - - will sing praise - - -

MOTETTO. Continued.

359

un - - to my God, - - - - I will sing praise - un - to my God, - - while I have my be - - ing;

TEMPO PRIMO.

The Glory of the Lord shall en - dure for - ev-er, for - ev-er, shall en - dure for - ev-er; the Glory of the Lord shall en - dure - - for - - ev-er, for-

TEMPO PRIMO

UNISON.

First system of the motetto. It consists of four staves. The top staff is a vocal line with a treble clef. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a basso continuo line with a bass clef. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *F* (forte) and *FF* (fortissimo). The lyrics are: -- ev - - - - er; The Glo - ry of the Lord - shall en - dure for - - ev - er, shall en - dure for - ev - er, for - - ev - er, and ev - er. There is an asterisk (*) below the first staff.

F *FF*

-- ev - - - - er; The Glo - ry of the Lord - shall en - dure for - - ev - er, shall en - dure for - ev - er, for - - ev - er, and ev - er.

*

Second system of the motetto. It consists of four staves. The top staff is a vocal line with a treble clef. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a basso continuo line with a bass clef. The music continues in the same key and time signature. Dynamics include *FF* (fortissimo). The lyrics are: A - - - - - men. The Glo - ry of the Lord shall en - dure - - - - for - - ev - - - - er, May be repeated.* There is an asterisk (*) above the first staff.

FF

A - - - - - men. The Glo - ry of the Lord shall en - dure - - - - for - - ev - - - - er, May be repeated.*

*

MOTETTO. Continued.

361

MP DECRES. FINE.

A - men, A - men, A - - - - men. A - - - - men.

MP DECRES.

ALLEGRO ASSAI.

MOUNT HOREB.

11's.

Common Hymn.

The Lord is our shepherd our guardian, and guide, Whatever we want, he will kindly provide; To sheep of his pasture, his mercies abound, His care and protection his flock will surround.

WO UNTO THEM.

Anthem.*

Woe, woe, woe un - to them, woe un - to them that tar - ry long at the wine, - till wine in - flame them;

till wine in - flame them; for the drunkard and glut-ton shall come - - - - to pov - - er - ty. Woe,

* Written for the 21st Anniversary of the Massachusetts Temperance Society, and performed in Park St. Church, Feb. 26th. 1833

ANTHEM. Continued.

363

Woe, Woe, un-to them, Let not - thy heart - - en - vy sin - ners: but - be thou - in the fear - of the Lord, - - Let not thy

SOLO.

heart en - vy sinners: but be thou in the fear, in the fear of the Lord, The fear of the Lord is the be - ginning of wis - dom.

SOLO.

ANTHEM. Continued.

TUTTI.

P.

be thou in the fear of the Lord, My son, for - get not the law of the Lord; but let thy heart keep his commandments, keep his com - mandments.

TUTTI.

P. **TUTTI. F.**

ALLEGRO. **TUTTI.**

SOLO. **F. TUTTI.**

And the years - of thy life shall be ma - ny, And the years - of thy life - shall be ma - ny, And the years of thy life shall be

SOLO. **TUTTI.** **F. TUTTI.**

ANTHEM. Continued.

365

ma ny shall be ma - ny, And the years - of thy life - shall be ma - ny shall be ma - ny.

FF. Hal - - - le - - lu - - jah, Hal - le - lu - jah, A - men, A - - - men, A - - - - men.

FF. **FINE.**

MISSIONARY ANTHEM.

SOLO. 2d. TREBLE. F TUTTI. SOLO.

Fath - er, O fath - er, Let thy king - dom come, thy kingdom, thy kingdom, thy king-dom, built - on love - and

SOLO. TUTTI. F SOLO.

F TUTTI.

grace! - - In eve - - ry na - tion give - it room, - in ev' - - ry heart - af - - ford - it place, &c.

In eve - ry na - tion give -- it room, - in eve - - - ry heart-in every heart -- af - - ford - - it place. The

TUTTI. F

ANTHEM. Continued.

367

MF

Male voices. **TUTTI.**

earth is thine—set up thy throne, And claim the kingdoms as thine own; Still na-ture's aw - ful dark - - ness reigns, And

ORGAN, one 8 va. lower, &c. - - - - -

MF

F

MF

sin - ners scorn thy ho - ly fear; Still Sa - tan holds - the heart in chains, - Where'er thy messengers, thy mes-sengers ap-pear;

F TUTTI.

Oh rise, great God, - in love - a - rise - - And bless all na - tions with thy righteousness; Oh rise, great God, And bless all

na - tions with thy righteousness, bless all na - tions with thy righ - teous-ness, A - men, A - men. **FINE**

ALLEGRO:

THE LORD WILL COMFORT ZION.

Sentence.

369

SOLO. TUTTI.

The Lord will comfort Zi - on, he will com-fort her waste pla - ces, and make her like E - den, like the gar-den of the Lord, And

SOLO. TUTTI.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, containing whole rests. The second staff is a treble clef with a key signature of one sharp and a 3/4 time signature, marked 'SOLO.' and containing a melodic line. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature, marked 'TUTTI.' and containing a harmonic line. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, marked 'SOLO.' and containing whole rests. The lyrics are written below the second and third staves.

make her like E - den, like the gar - den of the Lord, — Joy and glad-ness — Joy and glad-ness —

F V. S.

This musical system continues the piece with four staves. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature, containing a melodic line. The second staff is a treble clef with a key signature of one sharp and a 3/4 time signature, containing a harmonic line. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature, containing a harmonic line. The fourth staff is a bass clef with a key signature of one sharp and a 3/4 time signature, containing a harmonic line. The lyrics 'make her like E - den, like the gar - den of the Lord, — Joy and glad-ness — Joy and glad-ness —' are written below the second and third staves. A fermata is placed over the final note of the melody. The letters 'F' and 'V. S.' are placed above the fourth staff.

SENTENCE. Continued.

Joy and glad-ness shall be found there-in; - - Thanks-giv-ing, Thanks-giv-ing, and the voice of me-lo - dy,

Coda.

and the voice - - - - of - - me - - - - lo - dy - - - - A - - - - men. - - -

May be repeated.

MODERATO E PIETOSO. **MY VOICE SHALT THOU HEAR.** Sentence. Before Service. **371**

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a melodic phrase and includes dynamic markings: *MP*, *CRESC:*, *P*, *CRESC:*, *DECRESC:*, and *MF*. The second staff is a piano accompaniment in treble clef, mirroring the vocal line's dynamics. The third staff is a piano accompaniment in bass clef, also mirroring the dynamics. The fourth staff is a piano accompaniment in bass clef, providing a harmonic foundation. The lyrics for the first system are: "My voice shalt thou hear in the morning, O Lord, In the morning will I di - rect my prayer un - to thee, in the".

The second system of the musical score continues the composition. It also consists of four staves. The top staff is a vocal line in treble clef, continuing the melody with dynamic markings: *DECRESC:*, *P*, *MF*, and *MORENDO.*. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef, ending with a *FINE.* marking. The lyrics for the second system are: "morn - ing will I di - rect my prayer un - to thee - - - and will look up. A - men, A - - men."

AWAKE! YE SAINTS, AWAKE!

Anthem.

Before Service.

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The first staff has a forte (F.) dynamic marking. The lyrics are written below the second staff.

A - wake! ye saints, a - - wake! And hail this sa - cred day; In lof - tiest songs of praise, Your joy - ful hom - age pay:

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The first staff has a solo (SOLO.) marking. The lyrics are written below the second staff.

Wel - come the day that God - - hath - - blest, The type - - of heav'n's e - - ter - - nal rest.

ANTHEM. Continued.

373

F.

SOLO. TUTTI.

Wel - come the day that God hath blest, The type of heav'n's e - ter - - nal rest. Wel - come the day,

SOLO. TUTTI.

F.

wel - come, wel - come the day that God hath blest, The type - of - - heav'n's - e - ter - - nal rest.

FINE.

X

374 ALLEGRO
ASSAI.

HOW BEAUTIFUL UPON THE MOUNTAINS.

Motetto.

How beau - ti - ful, how beau - ti - ful upon the mountains are the feet of him that bringeth good tidings, that pub - lisheth peace; that

MF. CRESC. P. F. P. F.

bringeth good ti - dings, that pub - lish - eth sal - - va - tion: that saith un - to Zi - on thy God reign - - - eth - How

UNISON. SOLO. SOLO.

MOTETTO. Continued.

375
SOLO.

2d. TREBLE.

beau - ti - ful, how beau - ti - ful upon the moun - tains are the feet of him that bring - eth good ti - dings, that pub - lisheth peace;

SOLO.

TUTTI.

F.

beau - ti - ful, how beau - ti - ful upon the mountains are the feet of him that bring eth good ti - - dings, that publisheth sal - va - tion: That

TUTTI.
F.

beau - ti - ful, how beau - ti - ful upon the mountains are the feet of - him - that bring - eth good ti - - dings, that publisheth sal - va - tion:

MOTETTO. * Continued.

saith un - to Zi - on, thy God reign - - - eth. Break forth in - - to joy, Break forth in - - to joy.

F. *FF.*

F. *FF.*

** Allegro*

Sing ye waste pla - ces of Je - - ru - sa - lem, for the Lord hath com - fort - ed his peo - - ple, he hath re - deemed Je - ru - sa - lem,

MF. *MF.*

MOTETTO.

Continued.

377

1st. Time.*

2d. Time.

he hath re-deem-ed Je-ru--sa-lem, Je--ru-sa--lem, ru--sa--lem. A--men, A--men.

ALLA BREVE.
UN POCO MODERATO.

GOLGOTHA.

8's, 6's, & 4.

Hymn Chant.

Our blest Redeem-er, ere he breath'd His tender last farewell, A guide, a comfort-er, bequeath'd, With us to dwell.

UN POCO STACCATO.

Remark: Old China is to be found in the Ancient Lyre.

1. Ye servants of God, your Master pro-claim, And publish a - broad - his won - der - ful name; The name all vic - torious of Jesu. ex - - tol; - His

SOLO. TUTTI.

SOLO. ORGAN. TUTTI.

2. O let - - us a - - dore, and give him his right, All glo - ry and pow'r, - and wis - dom and might; All honor and blessing, with angels a - - bove, - And

CODA. ALLEGRO DI MOLTO.

1. kingdom is glo - rious, he rules o - ver all. * Let ev'ry nation sing thy praise. Let ev'ry nation sing thy praise And ev'ry tongue rejoice. A - - men, A - men.

FF

HYMN FINE. FINE.

2 Thanks never ceasing, for in - fi - nite love. * (The first time MEZZO FORTE, the 2d. time FORTISSIMO.)

CODA REPEAT

MORNING PRAYER.
TENOR

VENITE, EXULTEMUS. NO. 1.

Before the portion of Psalms.

Musical notation for the first system, featuring three staves: TENOR (top), FIRST & SECOND TREBLE (middle), and BASE (bottom). The music is written in common time (C) and consists of several measures of whole and half notes.

ORGAN.

- | | | | | | | |
|---------------------------------|----------|----------|---|-------|---------------|-----|
| 1. O come, let us sing un- | to - the | Lord, | Let us heartily rejoice in the strength of | our | sal - vation, | 2. |
| 3. For the Lord is a | great | God; | and a great King a- | bove | all gods; | 4. |
| 5. The sea is his, | and he | made it; | and his hands prepared the | dry | land, | 6. |
| 7. For he is the | Lord | our God; | and we are the people of his pasture, and the | sheep | of his hand. | 8. |
| 10. Glory be to the Father, and | to - the | Son, | and to the | Ho | ly - Ghost. | 11. |

Musical notation for the second system, featuring three staves. The first two staves continue the vocal parts, and the third staff includes a FINALE section. The music concludes with a final cadence.

- | | | | | | | |
|--|-------------|-------------|--------------------------------------|-----------|-------------------|---------------------------|
| 2. Let us come before his presence | with thanks | giving, | and show ourselves | glad | in - him - with | psalms. 3. A - - - - men. |
| 4. In his hand are all the corners | of - the | earth, | and the strength of the | hills | is - his | also, 5. |
| 6. O come let us worship | and | fall - down | and kneel be- | fore | the - Lord our | Maker. 7. |
| 8. O worship the Lord in the beauty of | ho - li | ness; | let the whole earth | stand | in - awe - of | him. 9.* |
| *9. For he cometh, for he cometh to | judge the | earth | and with righteousness, to judge the | peo - ple | with his | truth. 10. |
| 11 As it was in the be- | ginning, is | now | and ever shall be, world without | end, | A - men. A - men. | |

MORNING PRAYER.
In Unison.

BENEDICTUS. NO. 4.

After the Second Lesson.

1. Blessed be the Lord - God of Is - ra - el; - - for he hath visited - - and - re - deemed - his - people. 2.
3. As he spake by the mouth of his ho - ly - prophets; which have - - been since the world - be - gan. 4.
5. Glory be to the Father, - and to the Son, - - and - - - to the Ho - ly Ghost. 6.

2. And hath raised up a mighty sal - - vation for us - in the - - house of - his ser - vant David. 8
4. That we should be saved from our enemies - - and from the - hand of - of all - that hate us. 5.
6. As it was in the beginning, is now, - - and ever - shall be - world without end. 3.
- A - - - men.

EVENING PRAYER. PSALM XCVIII.

CANTATE DOMINO. NO. 5.

Tenor.

1st Treble.

2d Treble.

UNISON.

1. O sing unto the Lord a new song; for he hath done marvellous things. 2.
 3. The Lord declared his salvation; his righteousness hath he openly showed in the sight of the heathen. 4.
 5. Show yourselves joyful unto the Lord all ye lands, sing, rejoice and give thanks. 6.
 7. With trumpets, also and shawms, O show yourselves joyful before the Lord the King. 8.
 9. Let the floods clap their hands and let the hills be joyful together before the Lord; 10
 11. Glory be to the Father, and to the Son, and to the Holy Ghost; 12.

UNISON.

2. With his own right hand, and with his holy arm, hath he gotten himself the victory. 3.
 4. He hath remembered his mercy and truth towards the house of Israel; and all the ends of the world have seen the salvation of our God. 5.
 6. Praise the Lord upon the harp; sing to the harp with a psalm of thanks giving. 7.
 8. Let the sea make a noise and all that therein is, the round world and they that dwell therein. 9.
 10. For he cometh to judge the earth With righteousness shall he judge the world and the people with equity. 10
 12. As it was in the beginning is now, and ever shall be, world without end. A - men.

Tenor.

1st Treble.

2d Treble

UNISON.

UNISON.

1. It is a good thing to give thanks- unto the Lord, . . and to sing praises unto thy name, . . O . . Most Highest. 2.
 3. Upon an instrument of ten strings, and up- . . on . . the . lute ; . . upon a loud instrument, and up . . on . . the . harp. 4.
 5. Glory be to the Father, and . . to . . the . Son, . . and to the Ho . . ly . Ghost. 6.

2. To tell of thy loving kindness early . . in . . the morning, and of thy truth . in the night season. 3.
 4. For thou Lord hast made me glad through thy works ; and I will rejoice in giving praise for the ope- ra - tions of - thy hands. 5.
 6. As it was in the beginning, is now, - and ever shall be, world without end. - A- men. . . A- men

Tenor.

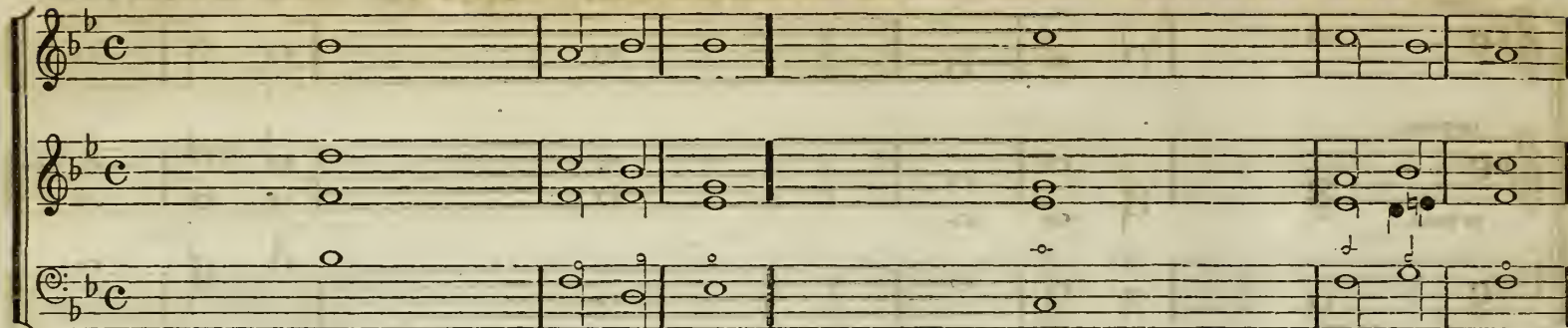
1st Treble.

2d Treble.

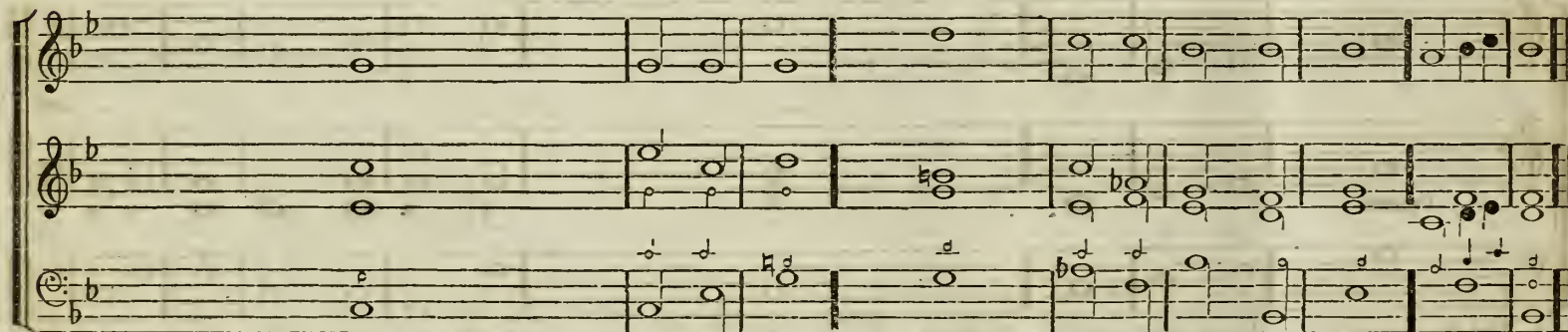
- | | | | | | | | |
|--------------------------------|----------------|--------|---|------------|-------|-----|-----------|
| 1. God be merciful unto us and | 2. bless | us, | and show us the light of his countenance, and be merciful | un | to | us. | 2. |
| 3. Let the people | praise thee, O | God, | yea, let all the people | praise | thee. | 4. | |
| 5. Let the people | praise thee, O | God, | yea, let all the people | praise | thee. | 6. | |
| 8. Glory be to the Father, | and | to the | Son, | and to the | Ho | ly | Ghost. 9. |

UNISON.

- | | | | | | | | | | |
|--------------------------------|---------------|---------|---------------------------------|----------|-------|---------------|--------|----------|-----|
| 2. That thy way may be | known-upon | earth | thy saving | health | a | mong | all | nations. | 3. |
| 4. O let the nations re | joice | and be | glad; | nations- | up | on | earth. | 5. | |
| 6. Then shall the earth bring | forth-her in- | crease; | and God, even our own God shall | give us- | his | bles | sing. | 7. | |
| 7. God shall | bless | us, | and all the ends of the | world- | shall | fear | him. | 8. | |
| 9. As it was in the beginning, | is | now, | and ever | shall | be | world-without | end, | A | men |



1. Praise the Lord - - - - - O - my - soul; - - and all that is within me, praise his - - - - - ho - - ly - name. 2.
 3. Who forgiveth - - - - - all - thy - sin, - - and healeth all thine in - - - - - fir - - mi - ties. 4.
 5. O praise the Lord ye angels of his, ye that ex - - cel - in - strength, - ye that fulfil his commandment and hearken unto the - - voice - of his word. 6.
 8. Glory be to the Father, and - - - - - to - the - Son, - - and to the - - - - - Ho - ly - Ghost. 9.



2. Praise the Lord - - - - - O - my soul, - and forget not - - - - - all - his be - - ne - fits. 3.
 4. Who saveth thy life - - - - - from des - truction, and crowneth thee with mercy and lov - - ing - kindness. 5.
 6. O praise the Lord all - - - - - ye his - hosts, - ye servants of - - his - that do - his - pleasure. 7.
 7. O speak good of the Lord, all ye works of his in all places of his do - minion - Praise thou the - - Lord - - O - my soul. 8.
 9. As it was in the beginning, - - - - - is - - now, - and ever - - - - - shall be, world-without end. A - men.

EVENING PRAYER. PSALM XCVIII. Additional CANTATE DOMINO. NO. 9. After the First Lesson

Tenor.

1st Treble.

2d Treble.

- | | | | | | | | |
|--|------|-------------|----------------------------------|--------|--------------|-----------------|----|
| 1. O sing unto the Lord a | new | song; | for he hath | done | marvel-lous | things. | 2. |
| 3. The Lord declared | his | sal-vation; | his righteousness hath he openly | showed | in the sight | of the heathen. | 4. |
| 5. Show yourselves joyful unto the Lord, | all | ye lands, | sing, re | joice | and | give thanks | 6. |
| 7. With trumpets | also | and shawms, | O show yourselves joyful be | fore | the Lord | the King. | 8. |
| 10. Glory be to the Father, and | to | the Son, | and | to | the Ho-ly | Ghost. | 11 |

- | | | | | | |
|---|-----------|--|-----------|----------------------|-------|
| 2. With his own right hand, and with his | ho-ly | arm; hath he gotten him | self | the vic-to-ry. | 3. |
| 4. He hath remembered his mercy and truth toward the house of | Is-ra-el; | and all the ends of the world have seen the sal- | va-tion | of our God. | 5. |
| 5. Praise the Lord up | on | the harp; sing to the harp with a | Psalm | of thanks-giving. | 7. |
| 8. Let the sea make a noise and all that | there-in | is, the round world and | they | that dwell there-in. | 9. |
| 1. As it was in the beginning, | is | now, and ever | shall be, | world without end. | A men |

Additional CANTATE DOMINO. Continued.

9. Let the floods clap their hands, and let the hills be joyful together before the Lord; for he cometh to judge the earth, and with righteousness shall he judge the world and the people with equity!

MORNING PRAYER. Tenor.

Additional GLORIA PATRI. NO. 10.

After the portion of Psalms.

Glory be to the Father, and - - - to the Son, - and to the - - - Ho - - ly Ghost;

As it was in the beginning - - - is - - now, - and ever shall be, - - world - without end. - - A - - men

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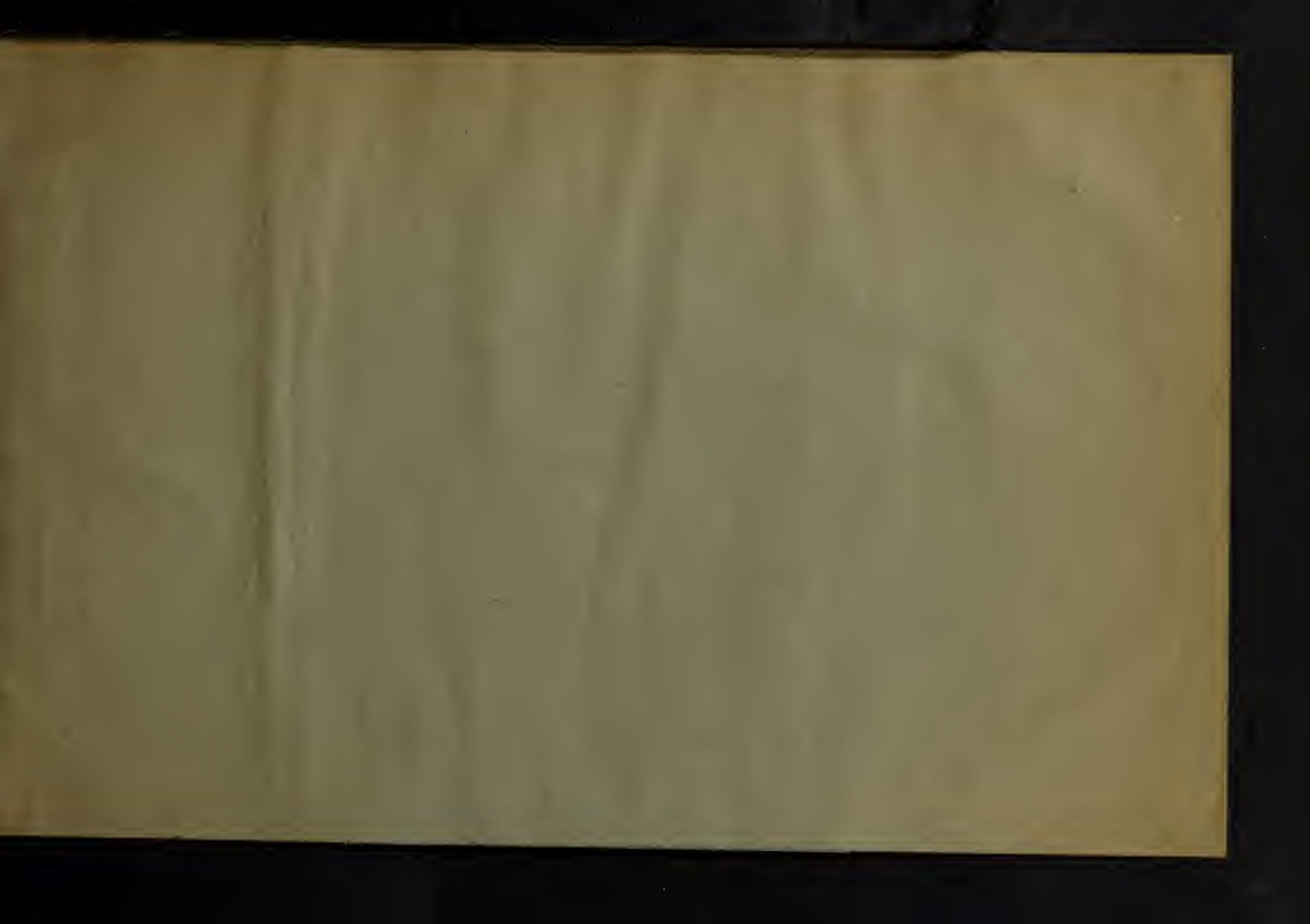
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